REPORT RESUMES

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AN INVESTIGATION OF EXISTING OUTDOOR DRAMA TECHNIQUES AND A DETERMINATION OF METHODS TO IMPROVE TRAINING. RESEARCH REPORT.

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NORTH CAROLINA UNIV., CHAPEL HILL,INST.OUTDR.DRAMA
REPORT NUMBER BR-6-8003 PUB DATE 67
CONTRACT OEC-6-10-301
EDRS PRICE MF-$0.75 HC-$5.40 133P.

DESCRIPTORS- *THEATER ARTS, *PRODUCTION TECHNIQUES, *TRAINING, *OUTDOOR DRAMA, CULTURAL ACTIVITIES, OPEN AIR THEATERS, DRAMATICS, BUDGETS, FINANCIAL SUPPORT, PROMOTION (PUBLICIZE), PHYSICAL FACILITIES, AUDIO EQUIPMENT, LIGHTING, MUSIC, DANCE, PLAYWRITING, PROFESSIONAL PERSONNEL, AUDIENCES, ADMINISTRATIVE ORGANIZATION, SURVEYS, COMMUNITY INVOLVEMENT, INVESTIGATIONS,

UNDER A U.S. OFFICE OF EDUCATION GRANT, AN INVESTIGATION WAS MADE OF TECHNIQUES AND PROCEDURES USED IN LONG TERM COMMUNITY SPONSORED EPIC PRESENTATIONS BY MAJOR OUTDOOR HISTORICAL AND CLASSICAL DRAMA COMPANIES OPERATING IN THE UNITED STATES. THE PRINCIPAL FINDINGS ARE BASED ON 83 ON THE SPOT SURVEYS AND INTERVIEWS WITH DIRECTORS AND STAFF MEMBERS OF TWENTY OUTDOOR DRAMA COMPANIES DURING SUMMER OPERATIONS. A REVIEW WAS MADE OF 33 PERFORMANCES OF 24 PRODUCTIONS OF OUTDOOR DRAMA IN LOCATIONS THROUGHOUT THE NATION. NINETEEN PLAYS WERE HISTORICAL AND 16 OF THESE WERE WRITTEN SPECIFICALLY FOR THE LOCALE OF PRESENTATION. ADVANCE PLANNING PROCEDURES, ORGANIZATION, WRITING OF PLAYS, AMPHITHEATER COSTS, AUDIENCES, COMPANY OPERATION, THE FEASIBILITY, SCOPE, AND COSTS OF PRODUCTION, SPECIAL PROBLEMS OF OUTDOOR PRODUCTION, AND REHEARSALS AND PERFORMANCE WERE CONSIDERED, TOGETHER WITH SUGGESTIONS FOR SPECIAL TRAINING IN SPEECH, PHYSICAL MOVEMENT, BACKGROUND RESEARCH, AND DISCIPLINE FOR PERFORMERS IN COLLEGE DRAMA COURSES. THE DOCUMENT INCLUDES LISTS OF INTERVIEWS, AND SAMPLE ARTICLES OF INCORPORATION AND BY-LAWS. (LY)

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Research Report

An Investigation of Existing Outdoor Drama Techniques and a Determination of Methods to Improve Training

Institute of Outdoor Drama
University of North Carolina
at Chapel Hill

AN INVESTIGATION OF EXISTING OUTDOOR DRAMA TECHNIQUES AND A DETERMINATION OF METHODS TO IMPROVE TRAINING

by

Mark Reese Sumner

(The research reported herein was performed pursuant to a contract with the United States Department of Health, Education, and Welfare, Office of Education.)

Contract No. OE-6-10-301

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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Acknowledgments

This report could not have been compiled without the friendly cooperation of the managers, directors, and other staff members who took time out to answer questions, search out background information, and generally assist the Project Director with the material and information collected during the survey.

The advice and effort of the Consultants, Harry Davis, Christian Moe, and Samuel Selden have been invaluable, and certainly this project would never have gotten off the ground without the particular encouragement and assistance of Jack Morrison, who was our first contact with the Arts and Humanities Branch of the United States Office of Education, and that of his successor, Irving Brown.

The organization and development of this material required the cooperative aid of the administration and many individuals at the University of North Carolina. I want particularly to thank Claiborne Jones, Assistant to the Chancellor, George Holcomb, Dean of Research Administration, and Charles Milner, Director, Extension Division.

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INTRODUCTION

Background

A million Americans abandoned the lights of the cities over a ten week period during the summer of 1966 and attended one of the nation's twenty-two outdoor drama companies playing scripts about our legendary, historical, or religious traditions. Over a thousand performers, mostly young people, were paid to perform these plays.

The handful of outdoor productions of a permanent nature are no longer dominated by Garnet Holme's adaptation of the Helen Hunt Jackson novel, RAMONA; Paul Green's classic symphonic drama, THE LOST COLONY; or Josef Meier's BLACK HILLS PASSION PLAY, which were all founded before World War II. Such new giants as Kermit Hunter's UNTO THESE HILLS, or Paul Green's TEXAS frame the development of some twenty-two companies in various sections of the nation.

The expanding interest in things historical, the awarness of the tourist dollar, and a feeling of cultural worth have led an increasing number of communities to investigate the value and method of outdoor drama development.

With the increasing requests by individual artists and community planning groups across the nation for assistance in planning and producing large scale outdoor historical or festival dramas, specific information from a single area of the nation has no longer been diversified enough to meet the needs of the varied prospective communities who are seeking knowledge.

The senior staff members and authors of each outdoor drama company have solved their particular problems almost entirely on an individual basis, and it is only recently that work to bring their experiences together in a meaningful way has begun. This early work (where the Carolina Playmakers tried to bring together information on the outdoor plays they had assisted) indicated first that there are many problems connected with outdoor drama production that do not occur in indoor theatre, and second, that present collegiate and professional education in theatre does not prepare the young artist to meet these problems.

Also, beginning research has shown that in twenty past outdoor dramas which ended in failure at least one major factor for that failure was a lack of actual outdoor drama experience in management, direction, performance, or writing prior to opening. This was true of all twenty of the projects studied.

Furthermore, past evidence has indicated that increased professional experience in indoor theatre has not supplied the artistic answers for these young performers. Two of the harshest failures to attract audiences occured under the supervision of skilled professional indoor directors with union performers in the major roles.

Of course, there are many other production factors besides the performers and director, and certainly the professional writers approaching outdoor historical drama for the first time have severe difficulty as a rule.

Therefore, the basic goal for this project was to gain detailed first hand information on a nationwide basis on the techniques and methods that successful present day outdoor drama companies are using to solve the particular problems of outdoor theatre production.

This survey has also attempted to pinpoint the problems of the various producing companies which are caused by the local conditions of the individual amphitheatre project.

Determinations to be made in the survey included an effort to chart the gaps in theatre training that appeared, and to offer suggestions for improved training both before and during outdoor drama production.

It was decided that the report of this project would be planned as a tool for both the beginning community planning group and the individual theatre artist concerned with working in outdoor drama for the first time.

Procedures

The Project Director has reviewed thirty-three performances of twenty-four productions of outdoor drama in twenty locations. Nineteen plays were historical dramas, sixteen of which were written specifically for the locale where the productions are staged. Five plays were Shakespearean productions.

Eighty-three tape-recorded interviews were obtained from twenty directors and two production coordinators, plus representative stage managers, technical directors, lighting directors, choreographers, sound directors, costumers, musical directors, and other staff members, as well as several performers.

Several of these interviews were obtained from either producers or managers, which included examination of financial records, organization, box office procedures, and promotional and management materials.

In each location the complete plants, including audience areas and backstage space was studied and photographed in 35mm color slides. Over 400 such photos record seating areas, lighting equipment, stage areas, dressing rooms, sound equipment, water curtains, parking, box office and other areas.

The general report of the survey, which was restricted to the long term community sponsored epic presentations, sometimes called Symphonic Dramas, and to community festivals of the classics, is by the project director, but specialists in outdoor drama production associated with theatre education have served as Consultants and have contributed to the section concerning theatre training and suggestions for improvement.

Personnel

Project Director:	Mark R. Sumner, Director Institute of Outdoor Drama University of North Carolina at Chapel Hill.
Consultants:	Dr. Harry E. Davis, Chairman Department of Dramatic Arts University of North Carolina at Chapel Hill; Director of UNTO THESE HILLS, Cherokee, N. C.

Dr. Christian Moe, Southern Illinois University, Carbondale; Author of Creating Historical Drama (with George McCalmon); Director of PROLOGUE TO GLORY, New Salem State Park.

Dr. Samuel Selden, former Chairman, Theatre Arts Department, UCLA, and Department of Dramatic Art, UNC at Chapel Hill; Original Director, THE LOST COLONY, THE STEPHEN FOSTER STORY, etc.; Author of The Stage in Action, etc.

CONTENTS

	Acknowledgments	1
	Introduction	2
I.	Pre-Planning Procedure Organization Audiences Feasibility and Scope Production and Costs Amphitheatre and Costs Fund Raising	7
II.	Playwriting Observations Pageant or Drama? Technique Magnitude The Playwright's Situation	28
III.	Company Operational Structure Operation Organizational Chart Organizational Duties	43
IV.	Special Problems in Outdoor Production Amphitheatre Problems Performer Problems	55
V.	Rehearsal and Performance Procedures Direction Stage Management Music Direction Choreography Acting	66
VI.	Technical Support Scenery Properties Costumes Lighting Sound	87
VII.	Problems in Training and Suggestions for Improvement Education and Training Suggested Improvements	102
VIII.	Appendices Sample Charter and By-laws for Tax-Exempt Non-Profit Corporation List of Contributing Interviews	113

THE LOST COLONY at Manteo, North Carolina

ADVANCE PLANNING PROCEDURES

Organization
Audiences
Feasibility and Scope
Production and Cost Estimate
Fund Raising

ORGANIZATION

Regional outdoor drama production as it exists in America today, regardless of whether the production is of original historical plays or established as a festival of classics, has almost entirely been developed by non-profit historical and cultural organizations which stress cooperation between local groups, foundations, education, and government.

In all cases of successful outdoor drama studied by the Institute, community involvement on a non-profit basis at some level of organization, ownership, or production has been an essential part of the continuing success of the venture, regardless of the number of professional and educational theatre personnel employed.

The drama project should have the backing of as wide a range of community and state leaders as is possible. It is not enough for the drama to be desired by a small group of sponsors. However, leadership of the sponsoring group usually falls to one good "chairman" or "president," and to a small steering committee.

The usual form of organization includes the sponsorship of a large and dignified membership of educators, historians, artists, and business leaders chosen on a state-wide basis. A board of directors is elected by the membership of the organization to serve as a policy-making body and to provide committee leadership.

The practical leadership of the production requires a skilled theatre manager, knowledgeable in promotion, public relations, sales and personnel work. Although the income producing months of the project are limited, his work, to be properly effective, must be on a year round basis, beginning a year before the production is to open. He must be supplied with skilled assistants.

In successful outdoor historical drama the primary purpose of the non-profit organization has been the production of the drama, even though secondary goals have included museums, arts and crafts schools, historical reconstructions, and scholarships.

This is undoubtedly due to the intense specialized effort and high concentration necessary for this type of theatre production, and the cases where organizations attempted to sponsor outdoor drama as a side-line, or in conjunction with a separate major effort of another type, have been failures.

It is important to note that the non-profit status of successful producing organizations is not just a tax relief, but is a matter of community involvement and community pride.

As a general rule the drama sponsors must keep the project free from any taint of commercialism or unnecessary politics.

It is impossible to visit the BLACK HILLS PASSION PLAY area, or areas where UNTO THESE HILLS, THE STEPHEN FOSTER STORY, THE COMMON GLORY are played, or the locale where the OREGON SHAKESPEARE FESTIVAL is produced, without being asked by local citizens "if you have seen their wonderful theatre?"

Most community planning groups are in the position of developing an organization to produce a new dramatic work written specifically for the locality. The producing company, even if based on competent and experienced people, will be untried.

The new script will be untested and unique. Scenery must be specially designed and constructed. Costumes must be designed and fit to the individual performers, and of course, someone must find those performers, test them, and bring them to the area under contract and with housing arranged.

Production, during the first season, is the gathering of script, artists, music, sound, light, scenery, costumes and physical location into a single dramatic work, while at the same time attracting, through public relations, advertising, and promotion, an audience whose size and interest make the new dramatic work both financially sound and culturally effective.

The production of a single dramatic work in a single location and requiring many thousands of spectators is usually possible only in the nation's major population centers. Therefore, the average community contemplating an outdoor historical drama on a continuing basis must of necessity turn to the traveling public in their region for support, placing themselves and the drama directly in the tourist business.

AUDIENCES

Audiences attending our present outdoor dramas have, at first, come basically from an area within 150 miles of the amphitheatre, with each succeeding month advancing the draw area of the drama to an average distance of about 300 miles from the amphitheatre. These visitors must be fed, housed, entertained, and supplied by the host community.

Audiences do not just happen. In general, less than 5% of the population is actually interested in attending any concert or drama, and attendance at the outdoor historical drama must be promoted over a far wider area than is necessary for summer stock drama, classical drama, or musical drama, where the same, or essentially the same, audience can be counted on for each new production of the season.

The historical dramas are attended by a specialized level of the traveling public, with family incomes above $7,500 and the predominance of family groups including at least one member with college education or coming from an employee group with sales or other white-collar background.

In terms of buying power they have more money to spend than the general run of tourists, and tend to support related activities that are historical and educational as well as entertaining.

The relationship between the historical location and the drama which brings the history and people alive for these audiences creates a "sense of pilgrimage" which is an important factor in the success of the dramas. This same "sense of pilgrimage" has been created at THE OREGON SHAKESPEARE FESTIVAL, apparently because Shakespearean productions have not been readily available to the public in that area, and at THE BLACK HILLS PASSION PLAY where the production offered is unique.

It is clear from the successful outdoor dramas that the "sense of pilgrimage" of the traveling public is as keen as their search for entertainment. When well advertized and staged, outdoor historical drama is a powerful factor in creating tourist "stop-over," because of the unique values offered.

For instance, THE COMMON GLORY, written by Paul Green and staged by the Jamestown Corporation at Williamsburg, Va., has paid $1.4 million in salaries, spent $197,900 in promotion programs, purchased more than $210,000 in local materials and utilities, paid $12,000 in ticket sales commissions, and given $18,193 in grants for playwrights, through 1964.

Since 1950, the Cherokee Historical Association, producers of Kermit Hunter's UNTO THESE HILLS, has paid $1.6 million in salaries, paid $150,000 into the Cherokee Community Services treasury, provided $36,800 in the form of grants and loans to Cherokee students in college, and pays $5,000 annually in support of teachers salaries for Cherokee students in arts and crafts.

Both of these productions began in areas where they were part of a major effort at general tourist development along the lines of historical interest and regional cultural development.

Statistically the dramas have fared better if placed on lively traffic routes or in "destination areas" for our summer tourists.

On the other hand, the drawing power of successful outdoor drama, because of its unique quality of history specific to the area being visited, can bring an increasing number of tourists to the locale over a long period of time. Lesser dramatic endeavors tend to live on patrons already brought to an area by other attractions.

At Manteo, N.C., where THE LOST COLONY began in 1937, at Spearfish, S.D., where THE BLACK HILLS PASSION PLAY began in 1938, at Boone, N.C., where HORN IN THE WEST began in 1952, and at Bardstown, Ky., where THE STEPHEN FOSTER STORY began in 1959, outdoor historical drama led, and continues to lead, tourist business development in areas considered neither "destination" or "pass-through" points at the time the dramas were planned.

In cases like Manteo, Spearfish, Boone, and Bardstown the outdoor historical dramas are the main tourist industries in the area, but, being culturally and artistically oriented, they have led to other historical and arts centered development.

In some cases, the dramas have been supported by local business or state government until they were self-sufficient, due to the news media attention to the home areas and to the tourist business brought to these areas. However, in no case has subsidy overcome poor subject matter and poor production.

Successful outdoor dramas have also brought numerous other tourist attractions, both desirable and undesirable ones, into the areas studied, and thought must be given to selecting enough land for an amphitheatre site to protect the historical drama from hot dog stands and general tourist "traps."

FEASIBILITY AND SCOPE

In arriving at decisions regarding the size of the drama (both amphitheatre and production) it is important for the planning community to secure considerable knowledge about itself, including the realities of its ability to handle summer tourists, its interest in doing so, the condition of roads to the area, the present traffic patterns in and near their area of the state, plans for state tourist development, and other items that can be readily learned from some type of feasibility study of business conditions.

Some practical projection should be made of the audience potential for a full scale outdoor drama production, and a determination made as to whether the audience potential and the scope of the drama intended coincide with financial capabilities.

There is no wisdom in presenting the potential audience with a production too amateurish and small to interest it, and there is no sense in presenting a play whose size and cost doom it to failure because of extravagance for a particular locality.

However, business feasibility is only part of the picture. In planning for a long term outdoor historical drama (by this we mean a drama planned for a summer's run) the drama subject matter and quality of the script is of crucial importance. Unless the historical story and characters are of regional or national importance, unless the events to be depicted stir interest and curiosity in the potential spectator before he leaves home, and unless the subject matter can be made specifically exciting, it is not wise to proceed with the project until there is a clear picture of the value of the product to be offered to the public.

Both the business feasibility and the value of the dramatic material should be thoroughly investigated by the planners with the assistance of someone who is experienced in outdoor historical drama production.

Consultants versed in outdoor drama production techniques and management can save thousands of dollars at the early stages of development. Script, promotion, legal organization, and amphitheatre design and size should all be studied thoroughly before final decisions are made, or construction is begun.

Outdoor drama has proved to be "big business" in a great many communities, with nearly ninety per cent of its budget being expended in the area at the same time it is attracting tens of thousands of dollars in "tourist money." As such, outdoor drama requires the same careful thought and advance planning as the establishment of a new factory. Success, in outdoor drama, does not come with haste.

PRODUCTION

Successful original historical plays for outdoor drama production have not been introverted in concept. Production techniques are almost entirely extroverted, and scenes which read well may loose value unless designed for visual motion as well as dialogue. Principal characters in the outdoor dramas surveyed "act," and are rarely "acted upon," in the course of dramatic action.

All values important to indoor drama are important in outdoor drama, but the attack is broader and more open. Outdoor drama must communicate the same emotional moments, but by its size and audience following, it may be both simpler and more difficult at the same time. The problem is not one of "theatrical intimacy" but of "theatrical communication."

The play should be written by an experienced writer who understands the requirements of outdoor production, with its elements of pageantry, big thematic line, motion action, dance, and music, as well as dialogue and characterization which center around the leading figures. It should be directed by a thoroughly competent director (a man who has staged indoor shows or motion pictures is not necessarily able to handle the special problems of outdoor production), and the production alone will require at least six months planning, preferably more.

The cast and staff should be the most professional that can be obtained with the budget decided upon, and over-reliance upon nearby colleges and little theatres for talent has often resulted in production standards too weak to hold the interest of the tourist public.

In the present outdoor drama companies, which are essentially an expression of community effort and pride and intended for an audience which seeks clarification of regional life and history, area talent is widely used and necessary for many non-principal positions in the larger companies.

However, the most successful companies obtain as many outside professionals as their budgets will allow.

(Professional, in the sense used here, includes performers with outdoor drama experience from college and regional theatres as well as those who may have gone on to New York or Hollywood orientation.)

The most crucial spots where professionals are needed are the writing, management, direction, and scene design.

The first year cost of preparing the play can range from $25,000 to $50,000, and a ten week playing season will probably cost another $40,000 to $75,000, depending on the cast size.

The cost of reopening the production in later seasons will run from $20,000 to $30,000. (These figures represent moderate size historical drama productions.)

A general budget estimate for costs of producing an outdoor historical drama, based on figures of a number of companies operating, or starting operation, during 1966 is attached.

A FIRST YEAR BUDGET
for
A MODERATE-SIZED OUTDOOR DRAMA

3 weeks rehearsal	10 weeks performance	
INCOME:		
Admission tickets (49,980) (60 perf. ticket av. $2.50)	$124,950.00	
Concessions (net)	4,000.00	
Souvenir Program Sales	4,000.00	
Program Advertising	5,000.00	
		$137,950.00
EXPENDITURES:		
Administration	$ 31,350.00	
Theatre Operation	22,945.00	
Author's Advance Fee	5,000.00	
Author's Royalty (5%)	6,250.00	
Play Production	72,350.00	
		$137,950.00

Amphitheatre and Equipment costs not included.

Land and Improvement costs not included.

Amphitheatre size: 1,650 seats or more.

A FIRST-YEAR BUDGET

(Planned for a 3-week rehearsal period and a 10-week run)

ADMINISTRATION		
Salaries	$ 20,100	
Telephone	750	
Office Supplies	500	
Postage	500	
Travel	2,000	
Entertainment	500	
Consultation Fees	3,000	
FICA	4,000	
		$ 31,350.00
THEATRE OPERATION		
Salaries	$ 8,400	
Supplies & Equipment	500	
Insurance	1,000	
Power & Water	750	
Rentals	500	
Publicity & Promotion	8,695	
Tickets	300	
Programs	2,300	
Miscellaneous	500	
		$ 22,945.00
AUTHOR'S ADVANCE	$ 5,055	
		$ 5,055.00
PRODUCTION		
Salaries	$ 63,300	
Scenery	4,000	
Costumes	2,500	
Properties	800	
Lighting (Miscellaneous)	300	
Make-Up	250	
Miscellaneous	200	
Music & Sound Effects	1,000	
		$ 72,350.00
ROYALTY 5%	$ 6,250	
		$ 6,250.00
TOTAL PLAY PRODUCTION COSTS		$137,950.00

SALARIES

ADMINISTRATIVE

	Season	
General Manager	$ 9,000	
Secretary	4,200	
Secretary (6 months)	2,100	
Publicity Director	4,800	
		$ 20,100.00

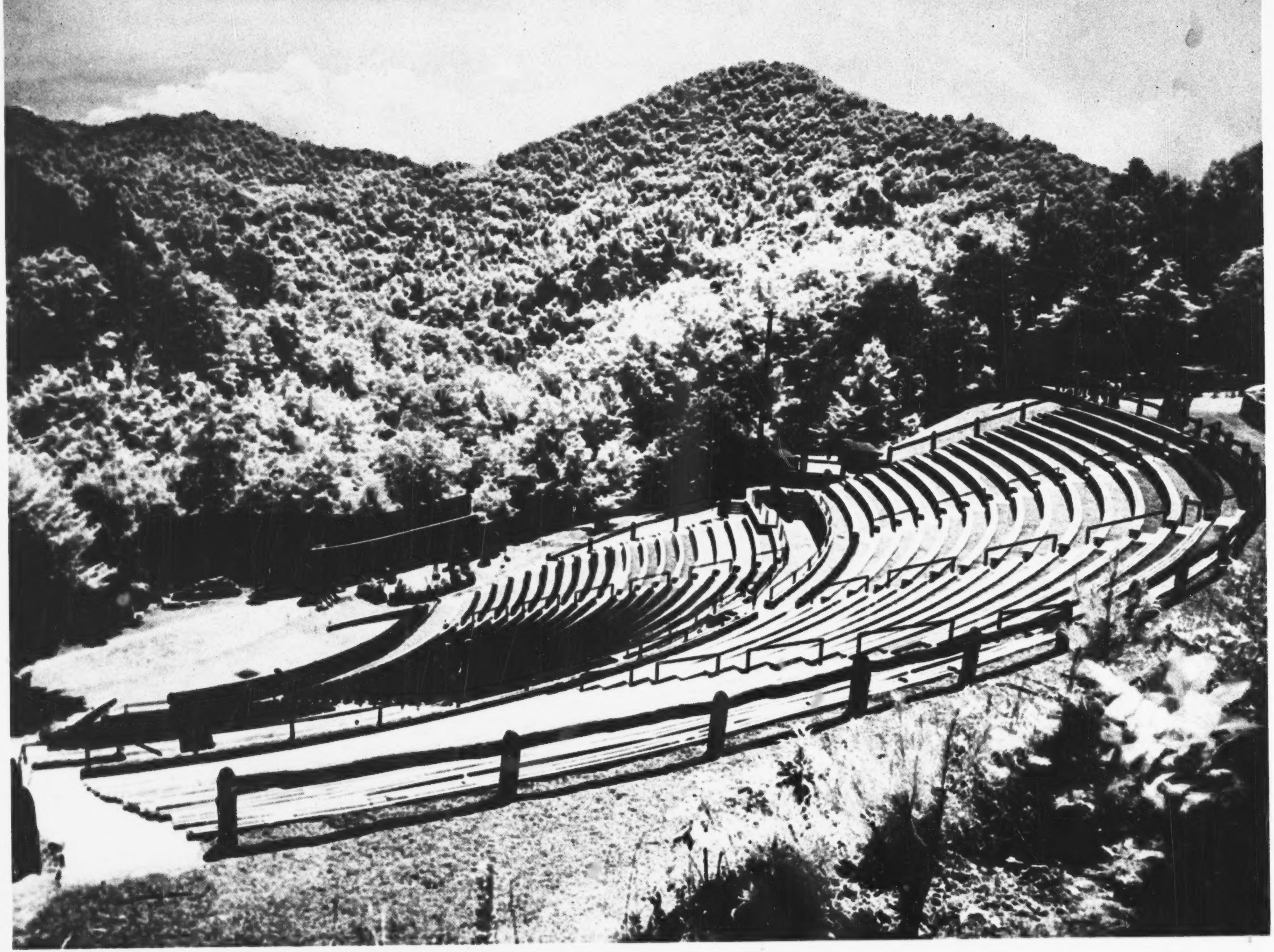
THEATRE OPERATION

House Staff (7)	$ 3,000	
Parking & Maintenance 4/50	2,200	
Box Office Staff	3,200	
		$ 8,400.00

PRODUCTION STAFF

Director	$ 3,500	
Scene Designer	2,000	
Costume Designer	2,000	
Music Director	2,500	
Choreographer	2,000	
Stage Manager	2,450	
Electrician	1,100	
Carpenter Chief	1,500	
Technical Assistants & Labor	10,000	
Property Master	1,100	
Costume Mistress	1,100	
Organist	1,500	
Cast (36)		
8 @ $120	10,930	
8 @ 85	7,820	
20 @ 60	13,800	
		$ 63,300.00

GRAND TOTAL OF SALARIES..........................$ 91,800.00



UNTO THESE HILLS at Cherokee, North Carolina

THE AMPHITHEATRE

When selecting an amphitheatre site, it is important to keep in mind the powerful "sense of pilgrimage" factor in the tourist audience.

Either some reason for placing the amphitheatre near a particular town should already exist, coinciding with the historical nature of the story to be presented, or an effort should be made to create a "sense of pilgrimage" through the drama itself, such as THE BOOK OF JOB or the OREGON SHAKESPEARE FESTIVAL.

The best location for an amphitheatre is usually not a large city, since people seem to enjoy getting in their cars and riding out from civilized distractions. In built up areas the drama must compete with cheaper and more available forms of entertainment.

An amphitheatre is not, except in its most primitive form, simply a seating area and stage platform, but is a complex development planned to meet the needs of both an audience and a large cast. There should be lighting facilities, rain shelters, concession and ticket booths, plumbing, dressing rooms, parking lots, and a multitude of other considerations.

There must be places for building and storing scenery, ready spaces for the off-stage actors, and machinery for scene shifting. Acoustics should be designed so that amplification of the actor's voices will not be necessary.

It is true that these facilities cost less in amphitheatre form than in indoor form, but the cost is substantial. For a 1,500 seat auditorium and theatre facility, an amphitheatre can run from about $80,000 to $250,000, depending on design and the kinds of material and labor available to the planning group.

A budget for construction of a moderate sized amphitheatre, based on costs of some of the newer amphitheatres is attached. Keep in mind that basic electric and plumbing improvements, parking lots, and land costs are not included.

SAMPLE BUDGET ESTIMATE
1500 seats

AMPHITHEATRE CONSTRUCTION

A. Seating Area			
Concrete (230 cubic yards)		$ 6,000	
Framing (in place)		8,000	
Grading		4,000	
Labor (miscellaneous)		4,000	
Steps		600	
House Lights		500	
Lighting towers (2)		1,000	
			$ 24,100
B. Stage			
Slabs 70x25 (21 cubic yds)		$ 600	
Side stages (2)		1,200	
Labor (miscellaneous)		2,500	
Masonry		1,000	
			$ 5,300.00
C. Buildings		$ 57,600	
Dressing Rooms	1200 square feet		
Shops			
Scene	1200 " "		
Props	400 " "		
Costume	400 " "		
Box Office	400 " "		
Rest Rooms	1600 " "		
Rain Shelters		$ 5,000	
			$ 62,600.00

CONSTRUCTION TOTAL..............................$ 92,000.00

(continued)

SUB TOTAL BROUGHT FORWARD......................$ 92,000

AMPHITHEATRE EQUIPMENT

A. Lighting		
Control (100,000w - 18 6kw units)	$ 12,000	
Instruments		
35 Quartz 12" Kleigl 1000w	4,900	
20 Fresnels 8" 2000w	1,000	
16 Quartz 8" Kleigl 1000w	1,950	
strips & miscellaneous	900	
Circuits and Installation	10,000	
		$ 30,750.00
B. Sound		
Organ	$ 3,500	
Sound control and speakers	4,000	
Intercom	500	
		$ 8,000.00
C. Shop Equipment and Tools		$ 1,000.00
D. Seats (1500 @ $4.50)		$ 6,750.00
EQUIPMENT TOTAL		$ 46,500.00

GRAND TOTAL...$138,500.00

FUND RAISING

The types of fund raising campaigns used by the Outdoor Historical Drama companies vary greatly from place to place because of local laws and habits, and because of differences in the legal structure of the producing organizations.

Successful organization and fund raising has included both a non-profit cultural and educational approach and a fund raising plan that allowed a maximum of individual and small business involvement in either the financing or ownership.

In two cases this need was met by a non-profit organization to build and equip the amphitheatre, but most of the time the total project is included in the non-profit concept.

1. Over the years, the most popular form of financing has been the sale of bonds in denominations of $25 to $1,000. Interest was usually paid, and the bonds were retired as soon as possible. An effort was made to make these bonds available to as wide a strata of interested people as possible, so as to stimulate the feeling that the production is "our" show.

2. Contributions have often been the basis of production and building funds, made directly by local citizens, business and service clubs, businesses and corporations.

3. Many producing organizations offer memberships on an annual basis, which allow members to see the production and to participate in the affairs of the organization. The average price is $10, but some are as low as $5. These memberships are sold over a wide area, and the sale is repeated each year. The various membership plans vary widely, depending upon the particular requirements of each sponsoring organization.

4. Permanent memorials in the amphitheatre, or on the grounds, in the form of stone markers, name tagged seats, buildings, or plaques, have been used to extend the fund raising ability of some of the drama producing organizations.

5. In some states a form of underwriting, which requires a pledge to bear a percentage of any loss up to a fixed maximum from the signer (over a four year period), can be used to obtain bank loans for operating cash on a seasonal basis. The underwriter does not have to put up any cash unless there is a loss at the end of the four year period, and the banks are protected by the pledges of the leading individuals and businesses in the area, as well as by the operation of the drama.

6. Many dramas have been aided, particularly with construction and one-time costs by private foundations. This aid has not necessarily come from the bigger nationally known foundations, but from the lesser known, but more numerous regional foundations. Sponsors of a new project would do well to determine the philanthropic foundations in their own states before turning to out-of-state organizations for help.

7. Government at all levels has offered assistance in cash and kind to well-planned and strongly supported non-profit outdoor drama organizations, particularly in terms of construction funds and direct assistance at early stages. The states of North Carolina, California, Texas, South Carolina, Kentucky (where the major amphitheatres were all constructed by the state in state parks), Virginia, Illinois, Pennsylvania, Maryland, and Oklahoma have made a financial committment to assist outdoor drama development in their states.

8. Agencies of the Federal Government, such as the National Park Service have, where appropriate, offered financial assistance. With the expanded activities and services offered in education, commerce, outdoor recreation, labor, and in the arts, it seems likely that the possibilities for Federal assistance will rapidly become greater for the alert community, although their impact has not been felt by the present dramas to any great extent.

9. Assistance in financing has at times been obtained from nearby colleges and universities either directly by the use of property and facilities, or through cooperative programs using the same staff.

Successful fund raising drives have been conducted by the actual sponsors at times, and in other situations by professional fund raising companies. However, they seem to center around two main points of community interest.

The first is the cultural and promotional importance of having the story of the outdoor historical drama brought into existence in the community, and the second is the potential tourist income that will be attracted to the community.

Productions which have attempted fund raising on a profit motive basis have usually come off second best in both fund raising and actual attendance.

Solicitation of funds must be planned to suit the individual needs of the particular organization, and should be flexible enough to allow necessary changes from time to time.

PLAYWRITING OBSERVATIONS

Pageant or Drama?
Technique
Magnitude
The Playwrights' Situation

PAGEANT OR DRAMA?

An outdoor historical drama is one means by which a community or state can preserve and commemorate the inward spirit of its people and the events of its heritage. It offers something unique in theatre art by virtue of the script. It entertains as it instructs. It informs as it inspires.

For the producing groups, although they do not wish to lose money, the purpose of these plays has not been to make money, but rather to affect the greatest number of spectators with the meaning of the history and of the region being depicted in the drama. The playwright must help the audience to understand with a much deeper emotional sense the humanity of the facts and bones of history.

The successful outdoor historical dramas vary widely in writing style, ranging from the revision of sequences from the King James version of the Bible for the choral speaking presentation of Orlin Corey's THE BOOK OF JOB at Pineville, Kentucky, to Paul Green's call for a ballet to describe a hurricane in CROSS AND SWORD at St. Augustine, Florida.

The scope of outdoor writing includes both the formalized dialogue of Josef Meier's BLACK HILLS PASSION PLAY and the salty realism of E. P. Conkle's PROLOGUE TO GLORY adjusted for playing in New Salem State Park, Illinois. It also includes Harold Hansen's spectacular pageant-drama, A WITNESS FOR CHRIST, the Mormon play at Hill Cumorah, New York, and the down to earth comedy in Kermit Hunter's otherwise serious HONEY IN THE ROCK, West Virginia's story.

These plays have a great deal in common with classics produced outdoors, or with musical comedies in such a situation as the St. Louis Municipal Opera company. The outdoor historical plays of Paul Green and Kermit Hunter lead the way in combining music, dance, mime and poetic imagery in telling bold stories of people and events along the themes of the Elizabethans or the Greeks. There are choral singing, ballet and modern dance used as story-telling devices, or simply as environment, but always as integral elements of the author's work.

They also have one great difference. These history plays are repeated year after year in a commemorative spirit, and they attract people from long distances measured in the hundreds of miles; whereas the classics or musical comedy scripts must be constantly rotated, both within a lengthy season and from year to year, in order to attract and hold a suitable audience.

The first big separation between outdoor historical drama scripting and the rest of playwriting seems to lie in the uniqueness gained from the subject matter which is rooted in the land and people near the theatre site. These roots are historical, legendary, or religious, leading to the so-called "sense of pilgrimage" created in the audience.

Since members of the audience come from both near and far year after year, it seems safe to assume that the 'universal' has been captured in most of these plays through an examination of the 'particular'. This sense of touching something universal applies to the obvious bridging of regions in audience response, but also to the fact that both adults and very small children can and do enjoy these outdoor plays.

At all companies children make-up from 12% - 25% of the attendance on a given night, and THE LOST COLONY at Manteo, N. C. reports at least one child under 14 in eight out of ten family groups. The age range is obviously closer to the brackets for which the classics of the past were written, and is far wider than the age range for which most modern indoor theatre is written.

It is important to note again that the long-term successful outdoor dramas of any type have not been introverted in production techniques. Neither have they been introverted in basic theme.

Nearly all of the scripts for outdoor drama are about people who are extrovertly trying to accomplish something regardless of personal problems, personality, or handicaps within themselves. Their awareness of the world and people around them is complete... sometimes inaccurate... but complete. Whether the leading characters are individuals, or individual symbols of a group, they do not stand still.

We have commemorated accomplishment, or the attempt at accomplishment, in these big plays, even when the result of the story was defeat, disaster, or obliteration. The settlers of THE LOST COLONY disappear from Roanoke Island and are never found. The Western Civilization told about in THE MORMON PLAY was blotted from recorded history. The Cherokee Indians were nearly all transported to Oklahoma on the "Trail of Tears," until Tsali's sacrifice allowed the tattered remnant of the nation to remain in Western North Carolina in UNTO THESE HILLS. The BLACK HILLS PASSION PLAY tells of the last days in the life of Christ.

Many of the major outdoor drama playscripts have been at some time heavily criticized for their reliance on elements of pageantry, yet without the visual bigness of large groups of people, motion, and color they might well have difficulty satisfying the present American audience that attends. There are far too few "regular" theatre-goers to keep the plays open.

Last year (1966), professional outdoor historical pageant-dramas played to slightly over 1,000,000 patrons in ten weeks in 22 locations. By way of contrast, the 8,500,000 estimated New York theatre ticket sale went to only 2,500 different people in one location in twelve months.

Most of the attendance at the outdoor history box offices was garnered by the Symphonic Drama's of Paul Green and Kermit Hunter, and by the story-strong BLACK HILLS PASSION PLAY. Most of the scripts that rely in a major way on sheer pageantry and spectacle, although popular year after year, are presented for a very limited time: one week at Hill Cumorah; three week-ends for THE RAMONA PLAY at Hemet, California; three days a week for THE CRAZY HORSE PAGEANT.

The term Symphonic Drama, coined by Green to describe his Broadway play JOHNNY JOHNSON, his THE LOST COLONY, and THE COMMON GLORY at Williamsburg, Va., is meant to signify the sounding together of music, dance, acting, mime in his productions as first music, then dance, then acting dominate in the story telling.

The phrase "Epic Drama" as used by John Gassner in commenting on outdoor historical drama is perhaps more meaningful of the field as a whole than "Symphonic Drama." The Epic Dramas are not to be equated with pageants.

An outdoor epic drama is not simply a depiction of local history through the unfolding of past events portrayed by dialogue and spectacle as is a pageant. It is rather a dramatic work portraying the humanity of the people involved in the events.

The pageant usually covers large slices of time, while the drama concentrates on a much narrower slice of history, seeking to compress the drama into the life span or less of the principal characters. Selective concentration is the key phrase.

A pageant is primarily the arrangement of a series of scenes describing the historical events and brought into connection by the use of a narrator. The scenes are almost devoid of motivated dramatic action, other than that caught by the surface of the history itself, and the pageant becomes a series of "this happened" and then "this happened."

The excitement of the pageant comes not from the disclosure of people in action and reaction in believable situations, but rests on the sensual color and rhythm of supporting costuming, music, dance, scenery, and mass motion. The excitement is due to the surrounding support and not to the history or people.

Even the highly successful Mormon Pageant at Hill Cumorah with 450 people in the cast and with specially designed sound and lighting equipment gives only an impression of the whole, with no character developed well enough to remember a week later.

On the other hand, it is doubtful if a spectator viewing UNTO THESE HILLS will ever forget Tsali and his sons, or a member of the audience at THE LOST COLONY forget John Borden and Eleanor Dare.

Often in pageants, because of the long spread of history to be covered, the characters and events in a single scene have little relationship to other scenes or personalities. Therefore audience involvement on a moment to moment basis is not very deep.

A pageant does give color and partial life to the chronological facts, and it does present a live focal point for commemorative community and regional celebrations.

On the other hand, an outdoor drama attempts to give the inner reality of the history through the artistic re-creation of the actions and reactions of the people involved in the events.

The pageants have won a place as short term festival drama, but the playscripts of the outdoor epic dramas have become living memorials with a new vitality and season-long life each year. They have also become a challenging field for theatre experimentation for artists like Joe Layton, Victor Jory, Vic Zimmerman, and Roger Sherman.

TECHNIQUE

The procession, the big cast, the narrator, the extensive costuming, colorful lighting, folk and group dancing, and complicated mobile scenery dominate the outdoor historical dramas, but these are still plays based on people and plotted for dramatic motivation and suspenseful development.

The scenes in an outdoor play will show the decision, action, and feeling of the characters, designed on a cause, action, result structure for the play and for each scene. The events in a scene, as the characters seek answers to the questions facing them, should logically cause the later scenes to happen, either by commission or omission.

The playwright must write direct characterization, whether symbolic or not, since clarity is demanded by the audiences. Spectators will only become involved if emotionally caught in the people and events of the play; intellectual involvement comes second.

If selective concentration is the key phrase for the historical drama story development, then clarity is the key word for transmission of the story line.

The clarity and concentration in story line which is common to the successful plays is created by theme, selection of sequence, and scene construction. They are glued together for the audience by the element of excitement.

The development of excitement in the audience is the first requirement for both emotional and intellectual involvement of the audience. Characterization gives continuity and depth to the audience involvement.

It is the element of excitement generated in viewers that has kept the HILL CUMORAH PAGEANT on a level of audience attraction with more fully developed playscripts such as THE LOST COLONY. Even considering its religious nature, the Mormon production holds attention because it is an "exciting" production.

It is, however, a pageant, and most of the excitment is generated by the directing and staging methods. Intellectual involvement of the audience in the subject matter suffers because of failure to humanize the events by convincing characterizations.

The carefully planned development of excitement in the scripts of the outdoor plays is one of the few real links between them.

The plays, whose subject matter is often similar because of a preoccupation with our early history, tend to appear somewhat alike because of this fact. The truth is that the styles of these plays are about as free and undisciplined in both writing and production as experimental movies.

THE COMMON GLORY, which traces the American Revolution through the figure of Thomas Jefferson, uses ballet as environment, modern dance pantomime for story telling, choral music in direct presentation, and an almost motion picture light and sound montage centered on symbolic stylization of the soldiers for the battle of Yorktown. It is a grandly extroverted theatrical experiment that works. In an academic sense it defies description... and rightly so.

This was the second long-lasting outdoor play by Paul Green, but in spite of certain similarities in scene selection, it is a vastly different execution of the playwriting art than the poetic imagery and romantic-realism of his famed THE LOST COLONY.

Neither of these plays have much in common with the formal approach of Josef Meier's THE BLACK HILLS PASSION PLAY, whose general structure more nearly approximates the broad bold handling of Kermit Hunter's UNTO THESE HILLS. The excitement in both these plays tends to be partly built by the careful creation of environment as the plays progress. They both take the spectator completely away in time before gathering speed. Yet they do not appear or sound alike.

Kermit Hunter's second play, HORN IN THE WEST, about events leading to the Battle of King's Mountain and an attempt to catch the young American spirit of adventure as found in mountaineer woodsmen like Daniel Boone, becomes more nearly a fictional biography presented fairly realistically. It bears little relationship to any of the other scripts.

Paul Green's CROSS AND SWORD, which tells of the settlement of St. Augustine, calls for a hurricane that is a ballet, for ghosts to appear, and for a modern dance to depict the building of a city, yet it covers very similar historical material to THE LOST COLONY. The two plays are nothing alike in production.

The writers of outdoor historical dramas add something else to achieve this production excitement. This is boldness in dialogue and in scene contrast. Continuity may be obtained, as in a pageant, by using a narrator, or a narrator as a participant in the cast, but in all of these plays, the scenes have strong well-defined contrasts in location and character participation.

MAGNITUDE

The first element of bigness essential to these outdoor historical plays seems to be in the choice of subject matter. A good choice lies in material that is of national or regional significance, and unless the story is about people, places, and events that make some connection in the mind of the would-be spectator before he leaves home selling him on a visit to the drama might be difficult or impossible.

L. Poe Leggette has called these dramas "Festival Dramas", and the sense of commemoration and memorialization seems involved. Unless the story material and people are worthy of this attention by the facts of history, the production may well be ineffective in obtaining an audience.

In this sense the plays are similar to the Greek plays where history and legend well-known to the audience were dramatized. They are also different in that all the successful plays tell of people actively making their own destiny.

Themes are generally concerned with man's relation to society, man's relation to nature and religion, man's relation to history, and of course man's relation to his fellow man through these.

Themes of man's relation to family, man's understanding of self, man's fears through alienation, lack of communication, and such are non-existent except as items of motivation for an individual character who is acting on the problems of the main theme line.

From theme, to scene contrast, to dialogue, the outdoor plays are more successful when they sketch the story and characters with big bold strokes. Realism, if adherred to, can slow down a script, or even reduce its excitement to a very low ebb.

Audiences who attend outdoor drama will well accept poetic dialogue, word pictures, confessions bordering on soliloquy, long sentences and speeches if used at the peak moments. They are not self-conscious about hearing them. This is true whether the actors are using their natural voices at high projection delivery, or whether they are miked.

The writer of outdoor drama would do well to heed the requirement for magnitude in outdoor production. It can not be avoided, although the bigness of the play may not always be in balance. Sometimes, as at TEXAS near Canyon, Texas, the magnitude of the music, dance and romance overshadows the theme, but the theme is there. In THE BOOK OF JOB at Pineville, Kentucky, the theme and language give size to the cast of thirteen.

The playwright must remember that physical action may be more important in outdoor theatres than indoor ones, and visual motion plus the opportunity for colorful scenic production are important.

The language of the speeches is more successful if not realistically pedestrian. But, language can not dominate outdoor theatre as readily as it can indoor theatre. Outdoors the language must be supported. It cannot, however be left out, minimized, or executed without reference to the historical framework of the play.

Magnitude applies to the construction of scenes as well as to group motion, color, theme, and language. All too often the writers of newer plays have shown a tendancy toward visualization as though the scenes were to be framed by the abilities of a camera.

It is as though the writers were mentally using not the scope of the camera to sweep large actions into view or to paint environment with panoramic success, but to isolate small scenes and confidential moments.

The two-shot scenes of the camera world and cellar theatre are extremely weak on the outdoor stage, and in fact most interior scenes on any but the main stage areas suffer from loss of communicative power. These two facts can be ignored only at the risk of losing forward momentum of the audience reaction.

No matter how effective the scene reads in script, if it is essentially conversation between two or three people with little motion, or if it plays in a small indoor space, the scene will be a risky one for the outdoor play unless it is of very short duration.

The successful pattern of finding these confidential moments a place in the play is to tack them before, during, or after scenes with many people. They also are kept very short. Direction helps by bringing them closer than normal to the audience, but nothing assists like brevity in making them effective.

Small scenes can offer a salt and pepper contrast within longer scenes, or can supply bridging moments from scene to scene. But so many writers make these scenes too relaxed, and a conscious use of them in the structural design of the plot is necessary.

Exactly what can be effectively done depends a great deal on the space relationship between the cast and the audience. A small theatre in terms of distances to first and last row from the playing spaces used by the actors allows much more reliance on dialogue alone than does such a large theatre as at Cherokee (3,000) or Hemet (6,600). The number of spectators to be seated is not nearly so important as the measured distance to where they sit.

For instance, HOME IS THE HUNTER at Harrodsburg, Ky., contained some interior small scenes that should have worked effectively in their 800 seat amphitheatre. However, these scenes gave the actors and director continual trouble and had to be cut by the writer at least partly because the amphitheatre is very shallow and the seating area places parts of the audience some 50 feet farther away from the audience than they should be. In the same amount of ground space the amphitheatre seating area at Canyon, Texas, handles 1300 people.

It is important for the size of the play to be judged in the amphitheatre where it is to be played, as well as in comparison with other plays. This indicates even sharper concern for style and playing space on the part of the writer than might be necessary for plays to be staged in conventional spaces.

THE PLAYWRIGHT'S SITUATION

In the past the outdoor historical dramas have come into being at a rate of rarely more than one or two in a given season. This has meant that the demand for playwrights in this area of theatre writing has been met by a mere handful of people.

The sponsoring agencies, oriented to the business community which supplies the financing, rarely feels qualified to judge a script at the early stages of production planning even though cultural and educational leaders may be in the group.

This has led to selection of writers in the same manner that they select toothpaste....by Brand Name.

Obviously, they will first seek to select a writer such as Paul Green who has had great success in writing outdoor historical material. If one of the handful of writers is not available, they will turn to name writers from television, Hollywood, Broadway, or the novel. To them, this is a hedge against failure, and also a device for raising money.

This has led to a system of commissioning writers to write for specific locations and productions. The writer is selected, contracted, and given an advance amounting of from two to ten thousand dollars for a localized script.

Unless there is a reasonable assurance of production, it is almost impossible to get a working writer from any media. The fact is that a script prepared for a particular area can rarely be sold in other areas or different markets. Except as a labor of love, the working writer cannot put himself in the position of writing for this kind of market on speculation as he might in New York or Hollywood, where several markets might be available.

Even though this has been a difficult field to break into because of its closed shop attitude among the more experienced production advisors, the rapidly expanding interest in outdoor historical drama over the country promises a bright future to the writer who will move into this area of activity now; provided he will acquaint himself with the necessary knowledge of outdoor production and outdoor audiences.

The closed shop on writers will open up in the immediate future because the demand for new scripts will far exceed the capacity of the present stable of writers.

At the present time, however, the local producing group has all but eliminated any competition on the script of their play and must settle for what the contract writer turns up. They run the risk of having paid for a weak script; since no artist works at peak efficiency all the time and playwrights are no exception. What is more, they may learn this fact regarding their script material at the last possible moment before production is to start.

It is probable that some of the less successful productions are due to just this fact of insufficient time to correct the script material.

It is easy enough to build into a contract a time schedule for outline, synopsis or treatment, first draft and rewrites, but only the group producing Dick Stockton's TILL THE DAYBREAK in Winston-Salem, N. C. has done so in recent times.

Surprisingly enough, few contracts call for script delivery in time for thorough study by the director who will stage it, and a number of failures have been traced to insufficient planning time for the director and his staff members because the writer just did not deliver the script in time.

Writers for outdoor historical drama are not tied to any formula, or style, or production size. There are many problems, of course, including the well-known compromises in money, casting, and production time, but for the writer there are many gains over other forms of theatrical expression.

First, the sudden death opening of Broadway first nights, where you win or lose immediately, is not so sharp in outdoor epic drama. It is not a one-shot, like a film or television show, and the script scenes, directing, and other elements of the play can be checked and adjusted against a summer long variety of audiences.

Second, the writer will be paid for his time in research and rewriting, and third, he will get more individual publicity over a wider area than does any dramatic writer other than the Broadway scripter.

COMPANY OPERATIONAL STRUCTURE

Operation
Chart of Organization
Organizational Duties

OPERATION

The actual responsibility for operating the usual outdoor drama summer company rests with the executive members of the sponsoring organization. General policy is usually established by this group and approved by the full organization.

In only a few cases have these officials been theatre trained personnel, and the procedure arrived at by most groups is to employ a full time manager. The involvement of the sponsoring officers, and particularly a president, or executive vice-president in the day to day decisions and their execution varies greatly from production to production. This involvement also varies within the same company from time to time as officers change.

At Harrodsburg, Kentucky, the Fort Harrod Drama Productions, Inc., sets policy and ratifies decisions through an executive board of eight people which includes the officers of the corporation. However, the producer of the productions staged by the corporation is called a general manager, with responsibility for both business and artistic operation. In this case the executive board delegates all but policy making authority to the general manager. It reserves the right to review, but attempts to assist the general manager.

On the other hand, the Roanoke Island Historical Association, producers of THE LOST COLONY at Manteo, N. C., have created a position on the board designated producer (presently held by the president of the Association), and this agent becomes the responsible executive for the Association. The producer here delegates executive business functions to a general manager and artistic functions to the director. However, a constant link is maintained with the officers of the Association without the necessity of frequent meetings, as is the case at the Harrodsburg organization. After rehearsals are completed and the play is open, much of the director's responsibility is delegated to a company manager, with the day-to-day business and personnel operations under the general manager.

Although most companies have found it advantageous to hire a general manager on a year round basis, it should be clear that his responsibility is not as consistent as it might be from company to company. Changing managers is, therefore, not as easy as would first appear.

Sometimes the general manager is little more than a business and promotion manager. In other cases the general manager is really a producer with both business and artistic decisions to make. In still other situations a member of the executive board of the sponsoring organization becomes the responsible leader for all departments.

The functions of leadership are still the same, however, regardless of titles or whether the official is voluntary, full-time, or part-time, and in the most successful companies a single individual has the responsibility for final decisions of both an artistic and business nature, subject to policy decisions of the board.

There is an exception to this statement, and the exception is UNTO THESE HILLS at Cherokee, N. C., with average annual attendance for the summer of some 130,000 persons. The responsibility for the artistic production of Kermit Hunter's play each season rests with Harry Davis, the director. Carol White, the general manager, says that he assumes the production quality, and therefore can concentrate on selling and handling the vast audiences. It should be pointed out that these two officials have worked together over a long period of years with mutual respect and success. But, THE MACHINERY EXISTS IN THE ORGANIZATION FOR A SINGLE PERSON TO MAKE THE DECISIONS.

A number of productions have attempted to engage both a manager for the business aspects and a director for the artistic aspects on a summer only basis, with most decisions and executive functions being handled by volunteer board officials from the sponsoring group during the year. This plan has met with only limited success, and only in very particular situations.

As soon as the size of the playing company and the length of season began to expand, the volunteer system collapsed. What has happened in most cases is that the work became too complex and much of it does not get done until too late for full effect in support of the production season.

Some organizations, such as the producers of Hunter's HORN IN THE WEST at Boone, N. C., or RAMONA at Hemet, California, have found that a local business man can serve as manager on a part-time basis with success. Unfortunately, when directors are brought in for only a limited advance time, the productions have suffered, and there are only rarely directors of competence for outdoor work permanently in the areas of the productions.

Some continuity in direction and artistic decision is essential in such a situation, and the tendency has been to use the same director year after year, when this would perhaps not be otherwise warranted. It has also led to moving other staff members to the position of director, rather than searching for the most competent man available.

Several of the companies have eliminated organizational positions or piled extra responsibilities on one staff member or another because of special talents of the individual or problem situations. At one time the general manager of THE STEPHEN FOSTER STORY doubled as the production director, assisted by a business manager and a promotion director.

At other times the director may remain for the summer and eliminate the necessity for a company manager. The choreographer may dance in the play, and so on.

Regardless of how a specific production organizes, certain job areas must be handled, and a graph of these positions is attached. (Figure 1).

ORGANIZATIONAL DUTIES

1. The General Manager:

The General Manager is responsible for the planning and execution of the day to day activities of the producing organization. He takes as his guidelines the policies and advance planning of the board and officers of the sponsoring organization.

In an ideal situation the General Manager will be responsible for both artistic and business activities, including much of the planning that precedes decisions. This includes:

1. Selection of key staff personnel.
2. Planning of a budget for all departments.
3. Establishment of time-tables and procedures for promotion and publicity.
4. Creation of budget controls, vouchers, contracts, payrolls, and records.
5. Planning of ticket sales, reservations, and accounting.
6. Establishment and supervision of a house staff to maintain and operate the
    a. theatre auditorium
    b. concessions
    c. parking lots
    d. emergency services
7. Items governing company morale and public image.
8. Souvenir program and informational publication style and content planning.

To assist him on these items the general manager will probably have a number of skilled assistants, including a promotion director, a box office treasurer, and a business manager, and house manager.

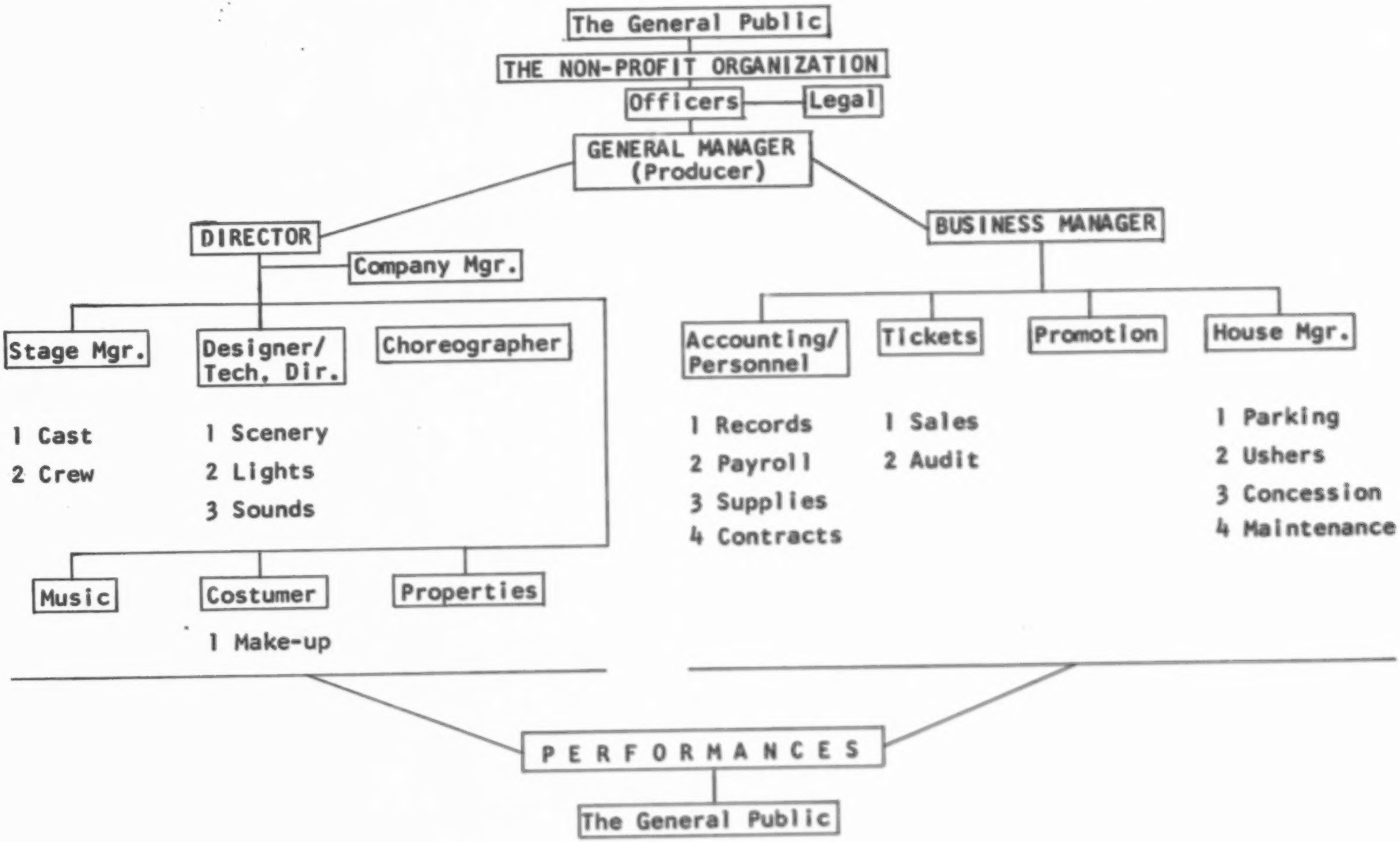
The general manager needs a sound business background as he supplies leadership and control methods to all office functioning and inter-departmental cooperation. He also must be something of a personnel manager, and his grasp of both long range policy in public relations and short range publicity must both be competent.

All theatre business life is extremely swift, and the outdoor drama leadership must have almost day to day information on budget balances, expenditures, income levels, etc., for adequate decision making.

At the same time the good general manager will force staff planning to include supply and personnel estimates at the very earliest date so as to avoid the high cost of last minute theatrical supply purchases.

The general manager is often in contact with the public, and his presentability and skill in public speaking are both highly important items.

After basic decisions on personnel and budget are made, most managers leave the actual production problems to the director and his staff members. However, a knowledge of theatrical production arts is extremely important for the manager as it lubricates staff communication on financial, personnel, scheduling, and supply matters. The manager unskilled in arts production of all types is under a distinct handicap.


The General Public
THE NON-PROFIT ORGANIZATION
Officers
Legal
GENERAL MANAGER (Producer)
DIRECTOR
Company Mgr.
Stage Mgr.
1 Cast
2 Crew
Designer/ Tech. Dir.
1 Scenery
2 Lights
3 Sounds
Choreographer
Music
Costumer
1 Make-up
Properties
BUSINESS MANAGER
Accounting/ Personnel
1 Records
2 Payroll
3 Supplies
4 Contracts
Tickets
1 Sales
2 Audit
Promotion
House Mgr.
1 Parking
2 Ushers
3 Concession
4 Maintenance
PERFORMANCES
The General Public

2. The Director

The Director is responsible for the artistic development of the production. Usually his immediate responsibility is to the General Manager. He is expected to produce efficiently within the budget agreed upon with the General Manager and approved by the board.

In most situations the Director will select, with the concurrence of the manager, the key artistic staff members who will assist in designing and mounting the production.

He will also have the main responsibility in advance of production of assisting the playwright in developing the most effectively stageable scenes for telling the story within the physical and budget limitations.

It has also proved beneficial for the director to work with the architect in the actual planning stage when a new production is to be placed in a new amphitheatre.

Among other duties of the director will be:

1. Assisting in budget plans for all departments.
2. Establishment of design deadlines and rehearsal schedules.
3. Assignment of production space.
4. Approval of staff functions within the above.
5. Supervision of rehearsals and work periods.

He will make the basic artistic decisions governing the departments of:

1. Stage Management
2. Technical Support (design and execution)
    a. Lights
    b. Scenery
    c. Sound
3. Costuming (design, construction, operation)
    a. Make-up
4. Dance (choreography, rehearsal, etc.)
5. Properties (design, construction, maintenance)
6. Music
    a. Musicians
    b. Singers
    c. Musical materials and instruments

Where directors remain for the entire season, it is customary for them to be concerned with understudy rehearsals and the general mental and physical welfare of the performing company. Most disciplinary action concerning the artistic personnel will be taken by the director, or delegated to the company manager or stage manager to administer.

3. Company Manager / Assistant Director

The Company Manager serves as a personnel assistant to the director and becomes the artistic leader of the production after performances start and the director leaves. He may also serve as an artistic assistant director with certain responsibilities for the actual staging.

In some cases, as at UNTO THESE HILLS and at RAMONA, more than one assistant director will be used, or both a company manager and an assistant director will be on hand.

The actual responsibilities of this position vary sharply from company to company, but it can be best viewed as a link between the director and the company.

4. Departmental Heads

The various departments concerned with production require a design function (usually in advance of rehearsal), a construction function, a maintainance function, and an operational function during performance. In some cases one leader can handle all functions, but in most cases the design function is separated from the others.

This design function is normally considered to be over by the beginning of the second week of performance, and at some locations designers and choreographers are contracted only until shortly after the opening performance.

At a number of productions, the person who fills the design function stays to supervise the operation of the department during the rest of the season.

A new production, just opening, is more apt to separate design from the other departmental functions by the designation of a Designer, as different from a Technical Director, or a Property Master. This is due to the crucial advance planning and design requirements and the fact that some artists specialize highly in design fields.

A new production requires most of the following technical departments to be headed by designers until after opening.

1. Stage Manager. This official assists the director during rehearsals and keeps a record of all action, reaction, and technical decisions made during the rehearsals. He is the nominal head of production during the performances of the play, and may keep records regarding attendance of the performers, infringement of rules, departmental failures in performance, etc. He may have one or more assistants.

He is responsible for coordination of actions by the cast and stage crews and for the timely operation of the production within the directions established in rehearsal.

2. Designer. A single designer may head the artistic efforts of the scenery, lighting, and sound departments, or several individuals may fill these positions. If all design work is complete for the production, these departments may be grouped under a single technical director, however there is a crew chief for each section.
   a. Master Carpenter
   b. Master electrician
   c. Sound Engineer

3. Costumer. The costumer may be the costume designer, or simply the costume director. Others involved in the design, construction, maintainance, and operation of the costumes in production will be:
   a. Wardrobe Master
   b. Wardrobe Mistress
   c. Make-up Supervisor

4. Choreographer. With the director and music director, the choreographer will decide on music, arrangements, instruments, duration and space to be used for the dances. He will choreograph and rehearse the dances, helping to fit them into the action of the scenes.

5. Property Master. The property master must obtain or construct the necessary accurate set and hand properties. He must, with his assistants, organize these for scene shifts and continual action, and he must keep them in good repair with a constant inventory check.

It seems to be customary for the property master to supervise such things as loading rifle cartridges, preparing break away scenery, and other minor technical special effects in the operation of the performances.

6. Music Director. The production may call first for a composer, or arranger, to create or select the music to be used. Complex musical productions have this creative function arranged by the playwright in most cases.

The music director must in any case handle minor arranging, singing, and instrumental music, and his work may be multiplied sharply with an increase in live music on stage. He must serve as an assistant to the director in fitting the musical aspects of the play into the rehearsal and production design.

5. The Business Manager.

Often the general manager delegates authority and responsibility for business details, particularly the details of bookeeping, budget control, contracts, and payrolls to a Business Manager. In companies where the general manager actively handles these items, the business manager may actually be only an office manager for the routing of work and supervision of secretarial help.

In the larger companies, the business manager may also supervise the operation of other "front office" departments, such as:

1. Office Manager. This staff member supervises budget control, bookeeping, and the routing of office work. Supply orders, taxes, the drafting of reports, and such items are executed here.

2. Box Office Treasurer. Tickets sales plans, box office procedure and staffing, ticket audits,

and reservations are handled here. A daily report of sales is offered to the business manager.

3. Promotion Director. This official is charged with the responsibility of planning and executing promotional plans, releases to the mass media, advertising purchase, layout of art and advertising printing, compilation and editing of programs, advertising sales, personal appearances, wording of policy statements, and related action.

4. House Manager. The House Manager is responsible for audience comfort and handling. His staff will include:
   a. Parking crew chief
   b. Head Usher
   c. Concession Manager
   d. Clean-up and maintainance chief
   e. Audience emergency control chief

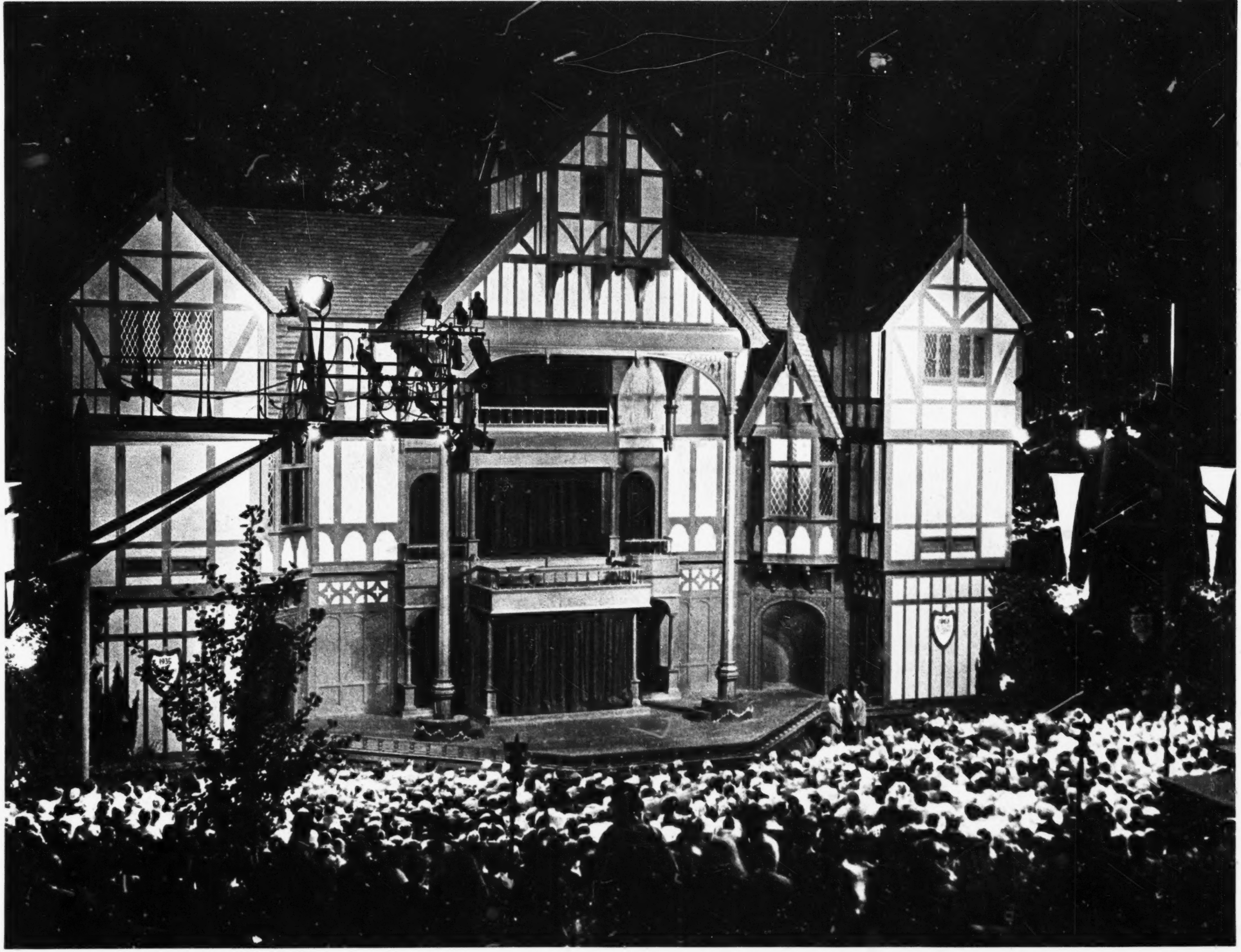
In outlining organizational duties of the various major staff members, it must be clearly understood that these functions may not necessarily require different individuals in every case. Some doubling of positions occurs in most companies, and in some others the staff positions listed here are split into several positions requiring different people.

The talents of the individual, demands of the playscript, and production situation all tend to make the creation of a production company for outdoor drama a structure of unique balance for specialized service. No two are exactly alike; they are only similar.

SPECIAL PROBLEMS IN OUTDOOR PRODUCTION

- Amphitheatre Problems
  - Location
  - Size
  - Weather
  - Special Items

- Performance Problems
  - Conditions
  - Size



OREGON SHAKESPEAREAN THEATRE at Ashland, Oregon

AMPHITHEATRE PROBLEMS

Location:

The obvious major problem is that an amphitheatre is out of doors in the open air. Strangely enough, this also happens to be its greatest asset as well.

Among the disadvantages faced in amphitheatre play production are the inability to shut out adjacent noise, or to prevent the encroachment of distracting lights upon the senses of the audience. The only way to fully control this pair of disadvantages is by careful placement of the theatre structure at the very beginning.

As we have previously pointed out, the location of an historical or festival outdoor drama is first contingent upon an interested community group, or upon connection with either a regionally important commemorative event, or an overtone of regional tourist possibilities. Usually all three of these exist as elements to restrict the locations of possible projects. Add to that the search for isolation from aircraft, highway, motorboat, traffic, rail and other noise or light, and severe limits are imposed upon most projects. Access to traffic routes limits decisions even further.

Combined with the blocking of sound and light distractions is the necessity to hold produced sound and light within the limits of the amphitheatre so that their efficiency in reaching the audience is not impaired. Therefore, when selecting the site or plan, the pitch of the amphitheatre should be great enough to allow good sight lines with as much natural backing for both the stage and auditorium areas as is possible. The back row of the amphitheatre should be as close to the audience as is practical with an absolute minimum distance between rows.

No play can keep an audience emotionally involved in the actions of the characters for any length of time under sound or light distractions, poor visibility, or poor acoustics. The isolation and placement of the actor-audience relationship is therefore the first and most important step in controlling all the problems of outdoor production.

In addition to careful placement of the amphitheatres, producing groups have often purchased (or encouraged neutral purchase) of adjacent land, built walls, or done extensive landscaping to achieve the environmental sense of isolation from civilization.

When encroachment of distractions could not be prevented expensive sound equipment has been introduced to override the sound interference, and amphitheatre design has offered both a more concentrated focus (thrust, or three-sides) with facades to block sightlines. Good examples of this are the Delacorte Theatre in New York's Central Park, the Ashland OREGON SHAKESPEARE FESTIVAL, or the BLACK HILLS PASSION PLAY amphitheatre above Spearfish, S. D.

Size:

Although any size amphitheatre is possible, most of the smaller ones suitable for the average post-Bernard Shaw modern play are not economical because of the limited seating. Very few of the long term outdoor productions play in houses of less than 1200 seats, and the attenuation of visual and vocal power from the stage is infinitely greater as the size of the amphitheatre increases. This loss of transmission power by the performer is the second major problem to be faced.

Since these plays are designed with the magnitude to attract followers from vast distances, increases in use of color, mass groupings of people, simultaneous action, lively dances, music and group singing, and expansive stage space all tend to contribute to an outdoor physical situation that melts the sense of space limitation inherited from the indoor theatre.

In a very real way the outdoor stage allows voices to dissipate into the air overhead, small gestures to become lost, and words to demand physical visual action for support; but there is both an artistic necessity and an economic verity in the placement of our major outdoor plays in medium or large amphitheatres.

The ideal seems to be to fit the theatre to the play and to establish them both in relation to the expected audience.

The Ramona Bowl at Hemet, California, has recently been increased to 6,600 seats, while the Mountainside Theatre at Cherokee, N. C., seats 3,000 people. The hillside theatre above Spearfish, S. D., where the BLACK HILLS PASSION PLAY is played on alternate nights, seats 4,300 people. Both the Delacorte Theatre in New York's Central Park, and the Waterside Theatre at Williamsburg, Va., seat some 2,400 spectators.

Yet at Pineville, Ky., the amphitheatre for THE BOOK OF JOB is restricted to 600 seats with drastic reduction of acting space. The Jennie Wiley Amphitheatre at Prestonsburg, Ky., seats only 800, and TEXAS at Palo Duro Canyon State Park seats only 1300.

Most directors and managers have indicated that the best size in which to achieve both elements of magnitude and powerful audience involvement, while still remaining solvent and meeting public demand, is between 1300 and 1800 seats.

Weather:

Weather is the third major problem in the outdoor production situation, and its impact is more complex than the obvious possibility of rain interrupting a performance. Rain during rehearsals can be a severe problem in preparing a production, and sheltered space for rehearsals is essential. This includes not only the main rehearsals, but practice space for singers and dancers as well.

Technicians suffer acutely during the preparatory period if rain shelters are not available for construction and painting. In fact all technical departments must function in spite of the rain periods during rehearsal and performance both.

Cold or heat can be additional rehearsal problems, and the temperature before and during show hours affects attendance, audience response, acoustics, and actor vitality. The humidity has a drastic impact on acoustics and vitality, and heavy damp air drowns the sound waves from both the spoken voice and electronic equipment. Most often in the larger amphitheatres humidity can alter the transmission speed of electronic sound from stage to back row.

Changes in the cue levels of the electronic sound equipment can often be anticipated and adjusted, but the vocal changes needed in the projection of the live actors' voices are extremely difficult to make without a trained observer's assistance.

Quite obviously, the weather can prevent artistic readiness of the opening performances, unless alternate work areas are at hand. It can alter the night by night quality of the performance, unless all concerned assist each other to overcome the problems. It can also prevent performances, or cancel them with resulting revenue losses.

To minimize this problem, some dramas have alternate locations for indoor production in case of bad weather. This has worked well for THE STEPHEN FOSTER STORY, Bardstown, Ky., when an hour's notice allows transfer to the local highschool. TILL THE DAYBREAK, Winston-Salem, N. C., also tried this system with some success, and THE COMMON GLORY, Williamsburg, Va., will experiment with an alternate indoor theatre location on the grounds of the College of William and Mary during the 1967 season.

All companies will play in the rain or cold as long as the majority of the audience remains to watch. Downpours drive audience members to specially constructed rain shelters at the backs or sides of the amphitheatres, and as soon as it is clear enough, the play will be resumed. If the time lapse is more than thirty minutes or so, the production is usually cancelled for the evening, but if the rain is in intermittent showers, or not very heavy, most companies will play the show out since some members of the audiences have come from many miles away.

As a general policy, once the first two-thirds of the play are completed no refunds are made, and rain-checks are given for future performances. If the play is rained out before the first two-thirds are completed, the member of the audience has a choice of a refund or a reservation for a future performance.

Economic losses from direct ticket sales and reservations vary from location to location, but all companies budget to allow for some rainouts. The indirect costs in damaged costumes and props can be minimized by ample drying space in costume shops or make-up rooms. Several companies carry complete laundry and drying facilities.

The protection of the actor and his equipment are certainly no more of a problem than the care of the spectator who must not be left with his auto stuck in carelessly unfinished parking lots or stranded with a dampened ignition system.

Parking attendants and ushers are often reduced in number as the evening progresses, but an adequate staff for weather and emergency problems is kept on hand by all companies. These attendants are given special instruction in rain and emergency procedures of all types.

Special Items:

Outdoor audiences have a much higher percentage of children in attendance than most other forms of theatre, and some report this number as great as 25%. Many of these children are brought deliberately, and many are brought because their traveling parents did not have a baby-sitter at hand.

However, large companies who find this to be true have equipped one or more nursery units, sound-proofed, with speakers and picture windows, where small children can be handled without distracting the mass of the audience. The nursery at the BLACK HILLS PASSION PLAY has several baby beds and a nurse in attendance.

Most amphitheatres have emergency first-aid rooms, and some have a nurse in attendance. Nearly all managements have a doctor on call during performances for both the large casts and the audience.

Waiting facilities for cast members are necessary for nearly all the productions, and these vary from benches to sound-proof waiting rooms.

Electrical systems and stage lighting units require protection from rain and dampness, but no special problems seem to arise in the major productions. Safety lights are, of course, a requirement for any theatre.

PERFORMANCE PROBLEMS

Conditions:

The conditions under which performers are chosen and under which the plays operate do not all conform to a certain general pattern, since casting, company pay scales, and production techniques are all designed to fit the particular company. But there are some items that tend to be present in the conditions surrounding each company to a greater or lesser degree, and that are not generally major factors in indoor summer production.

Casting requires, even in the Shakespeare companies, a larger cast than is usual, and some of the history dramas call for as many as 125 paid performers. Pay scales are necessarily geared to the pay levels and subsistance costs of the particular local area rather than to a norm, and they are lower than might be expected for all but the principal players. Volunteer performers may be needed to complete casts of several hundred.

It should be pointed out that these history plays are mostly centered around the leading characters within a social group or community. Most of the members of the big casts need not be skilled performers, as they are part of the group scenes. This has made it possible for many of the productions to rely on semi-skilled student performers who are available for summer work, or in some cases upon local residents who appear in the production each summer.

The pattern is clear cut at such productions as THE BLACK HILLS PASSION PLAY, where about thirty professionals head a cast of volunteers from local churches in filling nearly three hundred positions. Because of the strain of summer long production, the play is shown only every second night. The volunteers have a chance to conserve their energy or meet other commitments on the off nights. At the end of the season, churches that have enlisted the volunteers share in the proceeds of the production.

At Hemet, California, RAMONA is written with less than fifteen principal characters, plus four leading dancers, and the majority of the 400 person cast fill in crowd scenes, vocal chorus, or group dances as needed by the director, Victor Jory.

Two professional performers are imported to play the leads of Alessandro and Ramona, and the rest of the cast is composed of local citizens from the Hemet-San Jacinto area. Of course, some of these local people have had theatre training, and some have played in the play each season for a period of years. These local people, unless involved in staff work, are usually unpaid volunteers. Rehearsals are spread over ten weeks, and performances are expected to be flawless.

Much the same plan is being used at Kodiak, Alaska, with the production of Frank Brink's play about the Baranof family, CRY OF THE WILD RAM, and at Big stone Gap, Virginia, for the presentation of Earl Smith's adaptation of TRAIL OF THE LONESOME PINE.

At Kodiak, as at Hemet, the play is presented for a limited number of performances and volunteers who engage in other work during the day are not exhausted by the combination rehearsal and performance schedule. Big Stone Gap citizens operate in a manner similar to those at Spearfish, with performances on just three nights per week during a summer-long run.

The more demanding a role, the less chance of a volunteer or semi-volunteer being able to play it; and the longer the season, the greater the need for a paid cast. Therefore, most companies pay the entire cast for the summer season.

Some commercial performers are available for casting (few of these companies are unionized), but most of the experienced cast members available for the summer run will be college and high school teachers or graduate students. They are not concerned with continuity of job position, since they are already committed for the fall season, but their loyalty to the production does not appear as great as needed for this type of presentation in far too many cases.

Many of the students are not really interested in professional-commercial aspects of theatre life, and many of the teachers are more concerned with a change of pace for their vacation periods than for this form of theatre. In either case, the group of performers available to the outdoor historical play director may not be fully involved with developing the best possible production.

Size:

The size of the stage, which is usually much wider and deeper than the indoor stage acting area, requires performers with considerable power and grace in their walking and moving. A sense of vitality and health are essential in most roles, and a willingness to magnify efforts of both voice and body is also necessary. Any principal actor will be helped by broad, even facial features and an ability to utilize vocal and physical change of pace.

Apparently, the problem of projecting on these big stages and wide open auditoriums is not only one of doing the direct and simple necessary action or reaction, but it includes a very demanding clarity of motion and voice as well as an enlargement of these elements. Otherwise, actor errors and personal mannerisms are magnified and projected at the same time.

What can be said of the actor can also be said of the dancer and singer, but those who have received training in music or dance have usually had to apply enough personal discipline to acquire the control called for in order to advance in their own fields. The biggest difficulty here seems to be in making the dancer, or singer, an integrated part of the whole production during the onstage moments he is not dancing, or singing.

The ideal performer out of doors will have some training in each of these areas of performance; although an equal balance in skills is rarely needed by the directors.

With the numbers involved in these casts, stage management can readily become a traffic problem with logistics at scene changes a nightmare unless carefully planned in advance and rehearsed. In addition to smoothing out these changes and the entrance and exit patterns, adequate communications by phone and walkie-talkie are essential in preventing breakdowns in the flow of the play.

Most plays are shown at night, but even so, effort must be spent to insure continuous playing once the play has begun. Most plays suffer when darkness must be inserted between scenes.

The pattern of continuous playing, except for scheduled intermissions, that has been established by the Shakespeare tradition at Ashland, Oregon, and other places, has now become the norm in most of the nighttime outdoor productions. The lights are rarely all the way out, as each scene begins as the other fades. Split second blackouts are used only when the emotional impact of the ending scene can be enhanced by a full closing of the light.

Although RAMONA and the WILLIAM TELL FESTIVAL, New Glarus, Wisconsin, play in the daylight by schedule, Daylight Saving Time is making changes necessary in both direction and writing of early scenes in many other plays. Although not general in 1966, the 1967 season will be filled with productions that delay starting or have rewritten opening scenes because of distracting daylight.

In areas where daylight playing is a factor, particular care must be given to directorial motion patterns, sound, and scenic color to insure focus at critical moments. Some extra attention to sight screening may also be necessary.

Of particular note, too, are the floors of the various stages. At Palmyra, N. Y., the MORMON PLAY uses temporary wooden stages erected at various points along the side of Hill Cumorah, but most of the stage areas are grassed earth. THE LOST COLONY has a sand floor over wood and asphalt, while crushed stone makes the floor surface at Kodiak, Alaska. The natural hillside furnishes all but the dance area of the RAMONA bowl at Hemet. Angular wooden platforms break up the main stage floor area at CROSS AND SWORD, St. Augustine, Fla.

In other words, dance surfaces vary greatly. Sometimes the stages are made of concrete, sometimes of earth, sometimes of sand, or wood, or grass. Obviously, the extent and choreography for dance will be controlled by the surface of the space available.

Grass is slippery, sawdust cuts the feet, earth is slippery, concrete is dangerously hard and sometimes slick, with little elasticity to protect the dancers' bones. Wood is noisy and often uneven, while sand offers little purchase for leaps or turns, making the dancers seem earth-bound.

Of the surfaces mentioned, concrete is the worst, with grass a quick second. Asphalt covered with sand or earth, or wet and then sprinkled with dry cement, makes a good surface. However, surfaces will more usually be decided by the scenery demands for rolling wagons and such than by the dancers.

The tightly blocked wooden tongue-in-groove floor surface is rarely seen, making provisions for dance dependant upon what surface is at hand. Even when wooden floors do appear, they are often covered with painted canvas, or perhaps with rubber matting, both of which become slick after a rain or heavy evening dew.

REHEARSAL AND PERFORMANCE PROCEDURES

- Direction
- Stage Management
- Choreography
- Music Direction
- Acting
- Dancing
- Singing

TILL THE DAY BREAK at Salem, North Carolina

DIRECTION

The Space:

The first directorial decision is made when the play is taken outside for production, and the second is all too often made without the benefit of the director of the play.

This second, and often critical, decision concerns the space and distance relationship between the audience and the actors. It also covers the ground space allocations for the acting areas, as well as predetermining lighting and scenic restrictions.

Therefore, whenever possible, the director of a new play or festival series should be a party to decisions regarding this relationship between spectator and performer.

All too often a desire to achieve in live theatre the same images as are visualized in filmed fare leads to the cry for "intimacy" in the actor-audience relationship. There seems no true understanding that what is being urged is "proximity." "Let's get the actor and his audience close together," is the cry, but unfortunately it begs the question, since it is an assumption at best and quite possibly not a true need in live theatre.

Today's outdoor drama clearly demonstrates in the successful Shakespeare productions, the Symphonic dramas, and the epic history plays now playing that "intimacy" is not nearly as important to audiences as good sightlines and an ability to hear well. These could be supplied by "proximity," but they are most often supplied by architecture which allows for a big playing space and a sense of extroverted magnitude.

The problem is really not one of theatrical "intimacy" with the audience, but rather consists of achieving theatrical "communication" with the spectators.

All of the present successful outdoor drama companies use space relationships that are extroverted and directing techniques that reach out toward the audiences.

As indicated earlier the numerical size of the seating area will properly be decided by application of information on audience expectancy from a feasibility study of some sort. However, the shape of the audience area and the location and shape of acting areas, backstage facilities, and lighting equipment locations are properly artistic decisions regardless of the necessity for architects and engineers to arrange the details.

These decisions are to some extent dependent upon whether the goals of the producing organization include a temporary space, a semi-permanent space, or a permanent space, as this colors the sensible application of funds to create the amphitheatre.

Some communities have used sports stadiums or fair grounds, but unless the production is more pageant than drama, these have not been generally effective on a permanent basis, either artistically or in terms of attendance.

An area specifically and especially set aside for the outdoor drama seems to be the satisfactory answer. Once the space arrangements have been decided construction can be as sophisticated as desired; or can be simple areas with little change from the natural.

Extremes might include the complex stage and auditorium structures for the 2,000 seat amphitheatre in Anastasia State Park, St. Augustine, Fla., or the Pine Mountain State Park amphitheatre, Pineville, Ky., where all but the reserved seats are simple planks across boulders and where nature has been touched only slightly.

There is an equally wide range in the basic audience-actor relationship, varying from the 350' wide stage at THE BLACK HILLS PASSION PLAY to the conventional proscenium-like opening and sky-backing provided at HONEY IN THE ROCK, Beckly, W. Va.

Solutions:

The simplest arrangement has been to place the audience on a hillside and to play the play on open terrain at the bottom of the hill. If the seating is permanent and the acoustics good, the stage may well be a long strip in front of the seating area, allowing action to take place along the whole strip. It also allows any area to be isolated by lighting or crowd control for a single scene.

The director must arrange the flow of the play from use of the full stage to use of the partial stage areas, so that the environment of the whole becomes a surrounding picture against which the small scenes play. The sweep of large groups must be constantly held to upstage-downstage diagonals to prevent motion monotony on these long strip stages, and the directors often utilize steps and platforms to give them greater flexibility, even when considerable depth is available.

Seating is most often in fairly straight rows, and in all but one case, as seating was expanded, acoustics and sight lines were gradually reduced in effectiveness. Microphones are the inevitable result.

This arrangement does allow a rapid change from scene to scene when lighting is shifted from area to area against permanent unit settings, but it is difficult to see from one side of the auditorium to the action at the far end of the stage. Location of lighting instruments is difficult to the point of impossibility, and problems result from the inability to quickly move actors from one backstage area to another between entrances.

An ideal solution for non-scenic productions has been the thrust stage, or apron, in combination with the circular seating of the Greek classical theatres. The Shakespeare players in both New York and Oregon have found this relationship offers good sight lines, good acoustics, and easy focus of attention for plays that do not require scene shifts. The audience in this form sits almost on three sides of the acting area.

The most flexible staging in use, and also the most popular, is the three stage plan that groups a large main stage and two smaller side stages around the front of the audience. The side stages are raised a bit, but easy access on, off, and between stages is available to the performer. Sight lines are normally good to main and side stages, and a curve to the seating bowl encourages good acoustics. None of the productions played on a long term basis in this type of theatre uses microphones.

Lighting can be from behind masking wings, from towers on the sides of the audience, and from the roof of the rain shelters in the rear. Scene changes are quick and can be done while action is taking place on one of the other stages. This form allows greater flexibility in direction, scenic effects, and lighting at lower cost than the other types mentioned.

Demands of the script will shape the director's decisions on acting area space relationships, while the size of the cast will determine a good part of the rest of the space arrangements backstage.

This decision on space relationships also depends on the sponsor organization's goals, the money available, and construction time, but it should not be made without the director's participation.

Style and Method:

In spite of the restrictions of script, budget, size, weather, and all the other possible problems we have mentioned, the director of an outdoor historical production has the advantage of a major challenge without arbitrary artistic restrictions against meeting the challenge.

There is first, a greater amount of unrestricted space to use in his story telling. It is bound only by the limits of acoustics, good sight lines, and proper divisions between acting area and backstage.

Second, there is no fixed style or group of styles set by either convention or the public. He is free to use wide sweeps of pantomime, choral singing, ballet, realism, presentational, representational, or any other means in performance or technical support to tell his story. His audience is interested in the subject matter, the location, the outdoors, and the excitement that is generated. They will accept any style, or any combination of styles or methods that accomplish the story-telling with excitement. The outdoor director is very fortunate in having an audience that is interested in seeing the play, not in seeing how the play is done.

In its proper relationship the outdoor play can play continuously using several sets of scenery, but never having to stop for scene changes. Granted that some productions have made clumsy scenic decisions based on indoor methods, scenic freedom is available if but used.

However, there is little doubt that the well-staged outdoor drama is more difficult to create than most theatre workers have assumed. This is a generality to which there are many exceptions, but it should be made clear that the achievement of theatrical communication out-of-doors is a bigger job in all ways except financial than the usual indoor professional production.

Motion picture directing requires the same ability to create large stage pictures, but the camera is handy to establish the highpoints of audience focus. The indoor stage director must handle the problem of constantly changing pictures and audience focus, but he has sharp limits to distance and realistic handicaps to free motion.

The style of production at THE BLACK HILLS PASSION PLAY uses pantomimed environmental crowd scenes with dozens of performers to paint an emotional background for its audience before a word of dialogue is spoken. The timing of the production is retarded to build a formal quality, and speech patterns are altered from the realistic for clarity and to enhance the ritualistic aura of the production.

THE BOOK OF JOB, Pineville, Ky., stresses a sense of religious ritual by costuming, make-up, and rhythmic verse choir vocal techniques. Lighting and the restriction of realistic motion help to create unique beauty.

The present directors have offered individual solutions to the problems they faced in establishing theatrical communication in their story-telling, but they have in common an approach that breaks away from realistic theatre in favor of extroverted statements of the action.

CROSS AND SWORD, St. Augustine's story, uses modern dance to describe the building of the city, and Palo Duro Canyon's TEXAS uses ballet to show the ferocity of a prairie fire. A sound and light montage of fleeting battle impressions creates the Battle of Yorktown in Virginia's THE COMMON GLORY.

The new director approaching outdoor historical drama for the first time must remember that he is forced to fill a big space with sight and sound that has meaning for an audience some hundred or more feet from the stage. He must paint in big brush strokes; using much color, large sweeps of physical action, and a dynamic flow of both the groups and the individuals in or out of the groups.

He has in this type of theatre almost complete freedom to select the means to accomplish his goals. He is not tied to telephones, doors, or the conventions dominated by speech. The outdoor theatre is a place of experimentation, with no two plays performed the same way, no two amphitheatres built the same, and no plays written the same.

Practical Techniques:

The obvious problems of any stage directing must be met by the outdoor director, and many of those directors with adequate Shakespeare production backgrounds in indoor theatre make the transition to outdoor stages with comparative ease.

The tone, or emotional conditioning to be framed in the outdoor history environment, is quite different from musical comedy in attack, but many of the practical problems are similar. The history dramas demand a firm earthiness not usually found in musical comedy styles, although most musicals can be played quite handily outside with a good electronic sound system.

Several techniques appear in the outdoor plays, including a common bond between the Shakespeare productions and the history plays, which gives the new outdoor director a starting place.

There are, of course, exceptions to every generality, but the most common placement of scenes allows all interior sequences to be played in the aura of larger scenic units, particularly if these are scenes requiring small numbers of people. When possible the action is placed at the edge of the interior, such as a garden outside the ballroom, the porch of a mansion, outside a tent, and interior scenes are avoided when possible, except to provide environment at the beginning or ending of the sequence.

This indicates immediately that certain types of scenes play better out of doors, and certainly scenes which use a group reaction as one of the character forces in the scene gain greatly outdoors. Scenes centered around lonely verbal decisions of one or two persons had best be placed in physical proximity to larger sequences.

A small scene on a side stage might well flow into a main stage scene, and then later be reduced to another side stage sequence with few people, but the action of the scene may center all the while about just a few characters. The other people in the scene create a kind of "human scenery" that keeps the environment constant and meaningful.

Audiences will watch action that sweeps a full 180 degrees from left to right, involving a total strip stage, or an amphitheatre with three stages.

In order to bring the action into the audience, the technique of working the peak moment of a scene gradually upstage in the hope of bringing the audience emotionally into the action gives way to a floor plan that works the peak moment toward the audience. Action on these stages comes forward, particularly if the focus is on just a few people at these moments. A group of five can be brought forward out of a crowd at peak moments, then taken back into the crowd as the story progresses. Slow scenes tend to be upstage, with the placement moving toward the audience as the tempo increases. Movement is usually diagonal or circular, rarely in lines that are either parallel or perpendicular to the audience.

When platforms, steps, or high level structures are available upstage, this gives the director a chance to vary his diagonal motion and to peak many crowd scenes upstage instead of downstage without losing communicative power.

Although the script demands tend to set many action patterns, the above principles allow a constant working toward the audience and a steady flow of the action.

The very comment "flow of the action" is itself important in judging methods of handling a crowd. The crowds must be instruments to underline and demonstrate the dramatic action of the story, and leaving them to placement blocking and surface reaction is to doom the production to mediocrity while it is still in rehearsal.

Young performers, left to their own devices once their feet are in the right places for a crowd scene, quickly begin to sound like the spectators at a ball game, or the members of a hayride. They can be pro, or con, and thoroughly enthusiastic, but without considerable rehearsal effort and well-established controls the reactions lack depth and a sense of motivation within the story.

This is partly due to the inexperience and youth of the performers, partly to indifference on the part of directors and stage managers.

The first problem to settle is the entrance and exit of crowd groups. This can only be decided by arranging the groups according to some motivation for their existance. The clusters of people, possibly gathered together because the actors or singers were physically available for the scene, need some motivation for being together and for entering from the same entrance. This gives one set of conditions to the director.

These people obviously are needed in the scene for certain purposes, and the tendency is to use them for visual pictures and for the supporting flow of action within the scenes, but if the director does this without thinking of the motivational angles behind his uses, the effect will be more decorative than dramatic.

The script will indicate points of view in the scene, and members of the crowd should be representative of these views, or motivated by them. Not all members of a crowd will agree, unless that is the decision in the scene, and their motion, direction, and individual action should be governed by their participation as people who hold opinions and react to the progress of the scene.

The old standby of appointing crowd captains to control units of the crowd and to supply a rallying point for their reactions and motions is a useful tool, particularly as the size of the cast climbs above the hundred mark. Whether the group they lead should hold one point of view or both points of view really depends upon the size of the crowd in the given scene. However, the individual actor should clearly understand his own emotional progress in the scene, beginning with his reasons for being there, otherwise the crowd captains can not be fully effective in shaping the action.

Often the director can allow the crowd captains to see this through for the individuals under their charge, but the timing to be worked out on stage must still be in the hands of the director or his assistant.

Motion on stage these days is not simply the moving of a group here and a group there, but is a well timed flowing of individuals toward, or away from, certain stimuli with the rhythm determined more by the laws of probability than military preciseness.

A crowd that all moves together is a wooden thing on stage, but one that flows, highlighting first one individual and then another, is a thing of excitement.

Timing:

The director moving to the outdoors will find that his first big rehearsal problem will be in the form of scheduling. He must not waste the time and dollars of the company by keeping unneeded people standing by at rehearsals. Although he may be assisted by the staff in arranging time schedules, only he can see that all parties concerned stick to their schedules and do not unnecessarily keep dozens of scene painters waiting to carry a spear.

In so many of the companies minor performers also work with scenery, properties, scene shifting, and such that poor scheduling can increase the cost of the three usual weeks of rehearsal by several thousand dollars in labor costs.

The rehearsal period varies depending upon the type of production organization and whether volunteers are used, but the average full time schedule is about three weeks. THE COMMON GLORY is produced now in slightly over two rehearsal weeks, but its paid company always contains some returning members of the previous season's play. Some of the productions with volunteers in leading roles take as long as ten weeks of less intensive rehearsal.

The competent director will also establish a readiness schedule for all elements of the production, with deadlines early enough to allow at least the final week for smoothing the elements of the play into a whole.

In rehearsal, the director will find the establishment of timing for entrances and exits to be more complex than the usual stage because of the increased distances from backstage to the specific acting areas, and because of the long distances from one area of the stage to another.

Understudy Rehearsal:

It requires increased energy to play outdoors, and because these plays are rarely designed for less than a forty performance run, the director must set up understudy casting for main roles and dancing leads. All important figures must be covered by the understudy situation, and the director establishes a system of rehearsals for understudies in collaboration with the stage manager.

As a general practice it is usually easier to use lesser members of the cast for understudies of the principal roles, provided these cast members are competent, than it is to move the major characters up a notch to cover absences. The cast responds better to a single replacement in an emergency than to a general realigning of roles, even though the realigning would place stronger actors in the missing parts.

It is also conceivable that more than one performer may be missing simultaneously, and the director must plan with this in mind.

Research:

In the history plays, it is not enough for the director to know something of outdoor theatre, he must also research the period of the play to the extent that environmental conditions, such as the news of the day, methods of handling properties and costumes, and the attitudes of the characters toward God, family, and fellowman be made a part of his instruction to the cast.

It is quite possible for the emotional environment of a well researched script to be so badly destroyed by a director who has not researched the period that the whole tone and truth of the author's work is twisted.

It is important for the director to demand that his performers handle properties, weapons and the like with historical correctness and familiarity. Historical accuracy within the realm of practical theatre should also be the aim of those offering technical support to the production. Leadership in acheiving such accuracy is again up to the director.

Excitement:

The single most important contribution a director makes to the outdoor play is the assurance of excitement. Obviously, the qualities of leadership and artistic judgement that made him a director in the first place are as useful in outdoor theatre as in indoor theatre.

Excitement comes from performance skill with knowledge about the characters, the play, the history, and from a commitment to service in the name of the audience. It also comes from physical health and energy on the part of the performers.

Some companies require a physical warm-up for actors as well as dancers prior to each performance. Other companies accomplish this same excercise through understudy rehearsals or dance classes during the day, particularly for the less experienced company members.

STAGE MANAGEMENT

The duties of a stage manager are the usual ones of responsibility for performance record, day by day operation of the production, understudy rehearsals, cues for timing, and personnel control.

He may, for convenience, have one or more assistant stage managers, a script secretary to assist first the director and then to prompt, and he may, or may not be stationed backstage.

Several problems occur outdoors that are magnifications of indoor stage management problems. The larger casts, longer distances, crowd groups, safety, and scene shifting on a massive scale are not unique to the outdoor stage, but they seem to gang up on the outdoor stage manager.

Orientation:

Because of the large number of people involved, it is important that the stage manager conduct an orientation of the theatre, and perhaps of major placement and scenic structures of the particular play, in order for the cast and crew to speak the same theatre terminology and the specific language of nicknames being used by the particular company.

Like space scientists, particular theatre companies tend to develop terminology within the general theatre vocabulary which is specific to their own theatre. The quicker all company members understand these terms, the quicker and more effective both rehearsal and technical progress will be.

Script:

In addition to the usual master script blocking and cue record, the stage manager should chart use of all backstage waiting areas, scenery and property storage, traffic routing, and personnel assignments for shifting each scene.

The company call for makeup and costuming prior to performance will probably be based on this information, as well as some minor reassignments for use of understudies.

Each department should submit readiness checklists which become part of the prompt book, and by which performance preparation can be checked prior to starting the play each evening.

A sign-in company call list is usually made from this information and each member of the company indicates his presence and time of arrival for each performance. The stage manager can tell at a glance those who may be missing at call time.

Waiting Areas:

The larger the company, the bigger the problem of waiting space for offstage performers. In the large amphitheatres, benches and even covered areas are placed near the appropriate entrances.

These waiting spaces are not often engineered into the amphitheatres, and are often only decided after the play is in rehearsal. They must be far enough away from the audience to prevent noise from interfering with performance, while at the same time allowing cast members to follow the action.

When this can not be ideally worked, some companies have built sound proofed rooms with miked sound from the stage; others have arranged a system of messengers or radio communication.

When big crowds must operate as a series of groups, entrances bear numbers or identification, with the crowd group bearing the same identification number.

In any case, the stage manager must have communication and control over each entrance, although certain duties may be passed on to crowd captains or assistant stage managers.

Telephone intercommunications systems, walkie-talkie radio, and signal lights are used by various companies. Sound, light, and music cues are all used to signal performers, and in some cases, where all dialogue has been put on tape, they provide the major cue signals for the whole production.

Clearing entrances and exits is itself a problem with large numbers of people to handle, and the stage manager must assign traffic priorities for both people and scenery. When the minor performers are also to assist in scene and property shifting, they must be specifically assigned.

Fortunately, scenery storage space and waiting areas are not the big space problem that they usually are indoors, but one of the biggest problems the stage manager will face will be in making the company members aware of not just their own actions in backstage procedure, but to make them aware of the whole action of all the company.

After rehearsals have set the patterns, each performer will develop an awareness of his own place and actions at any given moment, but in order to function smoothly each member of the company should be able to see the "big picture."

CHOREOGRAPHY

The choreographer quickly finds that he has more freedom in the outdoor history drama than in most other drama forms.

Musical comedy is usually tied to a particular style. Either it is contemporary, or it is "Kismet," or Irish, or something semi-realistic in terms of the culture of the playscript. Outdoor history plays have some of these same requirements, but the variety is much greater. At St. Augustine, Frank Rey has choreographed a hurricane ballet, a harvest modern dance, an Indian dance, and a Spanish court dance, plus a modern pantomime of the construction of St. Augustine all in CROSS AND SWORD. Not all of the plays have this variety of culture and style, but this is more the rule than the exception.

The historical framework tends to give limits to the more realistic dances, but it also provides an underpinning to other choreography in the plays. Surfaces, as we have noticed before, may inhibit the type or extent of the choreography, and the weather acting on these surfaces may make them so slick that a second, or simplified choreography is necessary to make performance feasible after a rain, or after heavy dew. Leaps and lifts are the first to be curtailed in this situation.

The inability to find replacement dancers nearby means some built in concern for understudies in the cast, and after the basic choreography is done and rehearsed, an understudy system must be arranged. It is also possible to design group dances so that couples can be left out without destroying the dance on particular nights. There should, therefore, be some flexibility for understudies or absenses.

The necessary warm-up periods for the dancers may need to be supplemented during performance if there are long off stage periods under changeable weather conditions. This can be further complicated in plays where the main dancers are also members of the crowd and unable to protect themselves from chill or rain sprinkles between dances.

The choreographer will find that the wide sweep and high rake of most amphitheatre seating means that he not only must design motion in the space according to vertical patterns and floor plans, but according to a diagonal viewing that means the dancers' patterns will be seen more in three dimensions than in two. Most members of the audience will have as much depth perception as viewers in a balcony would have.

Small, or intricate steps do not project, and the choreographer, like the director, must work with large space patterns rather than small ones.

Dance in outdoor drama serves to establish the environment, and may be an element in a dramatic sequence, but it can also be a story teller itself. Dance is used to create dramatic action in a number of plays, and the dance of the "reapers and sowers" in THE COMMON GLORY condenses the story of events at the opening of the second act. It is almost as if the dance told what had transpired while the audience was out for the intermission.

In the same way, the struggle to construct the city of St. Augustine is shown with a dance pantomime at CROSS AND SWORD, while the demons that persecute young Stephen Foster at Bardstown, Ky., come to him in a dance dream sequence.

The element of dance is present in all but one or two of the outdoor plays, and its impact on the public, plus public interest indicate an increased use of dance techniques in the future.

Dancers with some training have been essential in most companies, while the choreographic patterns have used simple steps with group designs and an occasional soloist. Choreography that is virile and extroverted is essential.

It goes without saying that a skilled choreographer is also essential, even when the dances are earthy and simple. A choreographer can be of tremendous help to direction in large group scenes, and this is a common collaborative procedure.

MUSIC DIRECTION

Music is an essential part of most outdoor dramas, and it is sometimes done live, sometimes taped in advance, and sometimes a combination of these. The music director usually faces the problem of blending certain electronic features with live music.

Productions have from time to time experimented with taped music behind live chorus performers, taped music and voices to support live performers, and with non-singers matching a recording with pantomime.

Sometimes live instruments are on stage, sometimes on tape, and the music director may simply fit in a few choral pieces which he has taught a semi-skilled cast during the rehearsal period.

The pattern, however, has been for the music director to select certain cast members primarily for their singing ability, to rehearse them accurately and to conduct their live performance each time the play is shown. Accompaniment has most often become live instruments on stage, or an organist who can see the stage as the action is played.

The music director then becomes responsible for the background to most dance numbers as well as to the choral or solo music. Since the outdoor conditions change a bit for each performance, so does the live music performance, and therefore the dance numbers. Both mean that supervision of the music in the production must be season long.

There are few solos in the usual outdoor history drama, and the choral work is usually directed by masked flashlight from the sound control booth, back of the amphitheatre, or some other stragic spot. Unless an orchestra is used, the music director is kept out of sight.

The versatility demanded of the music director is quite severe, as he usually must be a good choral leader, voice coach, conductor, and rehearsal master. He must also have a grasp of the work of both the director and the choreographer.

He also will be handling a situation in which most of his singers have little or no experience, the outdoors, where it is difficult to the point of impossibility to hear his voice, or a group, with the same values as an indoor situation. He must teach singers to hear in a different way, and to adjust themselves by these unfamiliar sounds.

The music director may not, in the outdoor epic, have very much opportunity to get normal groupings for voice balancing and control. He must work closely with the director to get crowd scenes that utilize the singer groupings. This type of cohesion is not easy to acheive.

In the plays requiring a great amount of singing, especially unusual solo work such as THE STEPHEN FOSTER STORY, the music director usually screens the auditioning performers first, or at least has first decision on their use. If the singing ability of the applicant is not sufficient, he is usually not cast regardless of acting potential. This can, of course, cause an awkward imbalance that is as severe as actors who cannot sing, but it does give the music director a chance to hold the music quality up while acting is being improved during the first part of a season.

As in acting, big voices are necessary, but no special efforts are made for projection of the singers. Weather causes severe health problems, as well as a change in acoustics, and the music director's problems include the vitality of the singing company, adequate understudy provisions, and a concentration of energy upon the performance.

ACTING

The job of the actor outdoors is exactly the same as his job indoors. He must discover and communicate to the audience the inward thoughts and emotions of the character he is portraying, as that character participates in the events that the story unfolds.

The more of the character's motivations and reactions on both a conscious and sub-conscious level that the actor can disclose to an audience as he functions within the director's intent, the more successful he is as a performer.

He must still discipline himself to the scene and to what the playwright has written, and his invention of communicative techniques for projecting his character to the audience must fit within this discipline.

Since part of his audience may sit so far away that their perception of facial features becomes lost, the actor can not count upon one of his most basic tools, his face, for more than a part of his communication with that audience.

He finds, too, that certain voice levels can simply not be heard, and his voice must be a far more practiced and expertly tuned tool for communication than for the indoor houses, microphones, or cellar theatres.

Clarity of motion and the practice of physical as well as verbal statement are essential to the outdoor performers. For instance, the actor should not refer to anything on stage verbally that he does not also refer to physically. It is a basic tenet of all theatre, and most particularly outdoor theatre, that the actor does not say verbally "it is over there", unless his body also says "it is over there."

Unless the outdoor actors are conscious of this, it can become awkward to draw the audiences eye during a speech, and indeed, it can become impossible for the viewer to tell just who is talking in a crowd scene.

This is a completely visual theatre, as much so as a motion picture, and no matter how subtle, or how deeply, or how passionately the young actor may feel about what he is doing, this feeling MUST SHOW.

Often, when actors have depended upon microphones, and not been forced to work at full projection that is both physical and verbal, the speakers which are set at fixed positions have made it impossible to tell who is talking.

The actor's ability to refer physically to surroundings must also include the surroundings of the scene which are off the stage. The conditions surrounding the scene are often absolutely essential to disclosing motivations and reactions. Again, this is essential to all acting, but outdoors it must be clear and strong. Otherwise, the involvement of the audience will not be complete, and their comprehension of the story will be hurt.

Perhaps the biggest problem that the actor new to outdoor theatre will find is that this new arena is different in its demands on his physical energy, particularly upon his voice. His biggest need will be essential vitality. A good strong body, as well as good vocal equipment and good coordination, is important.

Unfortunately, incorrect vocal projection leads the actor much too often to yelling his lines, which is a horror for all concerned, especially the audience. Changes of pace in vocal perception are lost when the screaming and yelling take over. It is of course, not necessary, and some companies keep a vocal coach on hand to assist actors having difficulty.

The real answer is that clarity of speech has as much to do with projection as any other factor, and clear speech can easily be achieved with practice. Physical action can be made clear by sticking to the bigger gestures and getting rid of the little motions that simply do not carry meaning for any distance.

TECHNICAL SUPPORT

- Scenery
- Properties
- Costumes
- Lighting
- Sound

THE COMMON GLORY at Williamsburg, Virginia

SCENERY

Several factors complicate the life of the scenic designer as soon as he begins work on outdoor stages. First, the weather conditions mean rain, wind, sun, and possible flooding on a temporary basis. Second, his work space is also apt to be conditional upon the weather and therefore his time schedules must be flexible enough so that what is anticipated in the design will actuallly be ready by opening.

Painting and building must be even broader than for the largest indoor halls, and small details are often completely unseen in the outdoor theatre. Structural units must be built for a minimum of a season run, which means tougher construction.

It is also necessary for scene shifts to be taken into account, and scenery must be moved each performance by someone. The lighter the piece is; the smaller the labor requirement; and the smaller the budget. Scenery built light and strong also means less maintainance.

As pointed out above, the weather first requires scenery that will not blow away, or blow down on the performers or audience. The scenery itself should be designed to drain quickly, and care should be taken that scenery meant to support actors is not slick after rain.

Paint should be rain-proof and sun-resistant with a flat latex base.

The answers to the problems of filling the stage space properly and achieving the scenery's functional and artistic purposes were discovered by the very earliest productions. That is the use of permanent scenery, as at THE LOST COLONY or THE BLACK HILLS PASSION PLAY. The South Dakota production, as we have noted earlier, uses a 360' strip in front of the seating area to set the buildings of a biblical town. These buildings can be used separately for certain scenes, or in combination to make a street setting for a large crowd scene. The Manteo play uses the fort and its buildings as a permanent set, allowing the interior of the fort, or particular buildings within it, to serve as settings. Early in the play, other scenery covers the permanent settings.

The difference between these solutions to the problems of rapid scene shifts and tough outdoor scenery, and the solutions found by the Greeks or Elizabethans lies mainly in the amount of space covered by the modern settings. They use a great deal more laterial space, and have the use of modern lighting to shift the focus of the audience from place to place. Sometimes electronic sound reinforces the voices as well.

Indoor scene shifting techniques sometimes creep into the outdoor staging, and there are wagon stages two stories high, revolving stages, and other items of indoor convention that work well. However, the designer who allows himself to be trapped with this type of staging may be slowing down the play as well as adding a great amount of noise to the production.

Large slashes of color with big contrasting areas can add much excitement to the outdoor play, and the designer who realizes that there are few space and color restrictions on him and who acts boldly in collaboration with the lighting is generally successful.

Techniques used in outdoor design and construction are the same as for other scenery, but non-standard methods of construction seem to crop up more in the outdoor plays. Fiber glass, as used at Boone, N. C., is becoming more and more popular for outdoor scenery, as it is light and very rigid when supported by fiber glass soaked styrofoam braces. One sees latex, cement mixed lightly with sand, plastics and other new ideas being utilized for scenery.

The fiber glass scenery at Boone has been in use for eight summers through all sorts of weather without more than minor patching.

The designer, like the director, must think in three dimensions instead of two, but he has greater height and larger storage spaces with which to work.

Although most of the amphitheatres have some sort of back wall, and at least two have sky backings, the use of the natural areas behind the stage as part of the scenic design is very popular. The production of Paul Green's TEXAS uses the space between the stage and the canyon wall, as well as part of the cliff. THE COMMON GLORY uses a lake behind the amphitheatre, and RAMONA uses a hill and part of a ridge. The colorful terrain below and behind the CRAZY HORSE PAGEANT, Hot Springs, S. D., is the scenery and stage for the production.

Some designers have attempted to change nature as little as possible, while some have tried to create a bold contrast to nature. The angular platforms and ramps for CROSS AND SWORD at St. Augustine are an example of this type of contrast, while the setting at THE LEGEND OF DANIEL BOONE, Harrodsburg, Ky., tries to keep the audience and the play in a natural setting.

There are no set styles or patterns to be followed by the new outdoor designer, but the requirements for his work are fairly clear cut. Sets should support the action of the play, establish the locale for the scene, indicate mood, and characterize the figures who will populate the scene. All this is fairly standard, but these sets should also be bold, with big splashes of color, and with a suggestion of even greater environment. They should be durable with structural integrity even in a wind storm, and they should be readily changeable when scene shifting is required.

Research is a valuable tool for the designer, and in the historical dramas, regardless of style, is essential. Impossible historical environment, or settings containing no architectural truth are a severe handicap to a production. Even unrealistic settings are based upon accuracy as well as imagination.

PROPERTIES

The creation of the environmental and hand properties for the usual historical drama is a combination of locating historically accurate pieces and of constructing items that appear to be authentic.

Since the properties are a bit closer to the action and the actors, research concerning items called for in the script, and for items which would normally be in accompaniment, is a big part of the property master's early work. It should certainly be completed in collaboration with the scene designer, the director, and possibly the author, and it should be completed prior to the start of rehearsals.

The search for properties must start as soon as the items are known and researched, and it is standard for the property people to follow their research to the point of knowing how the items were used in the day of their popularity. Unfortunately, new actors are careless of this part of their jobs, and the more specialized the original use of the prop, the more important it is for the production people to understand its use.

Construction of properties that cannot be readily obtained is also based on research, but a multitude of decisions about their use within the acting of the play are necessary by director, actor, designer, and such, before a final determination of their construction. Firearms that do not need to fire are quite different from those which must be fired onstage.

Latex, plastics, wood, and metal all contribute to the rapid and durable construction of properties, with little change from methods used for any other stage performance.

The usual system for environmental properties and large set pieces is for them to be handled like scenery for shifting, but the hand properties are present on tables at the correct entrances. Properties are the responsibility of the actor who will use them once they are placed on the tables. When they have been used in the scene and are no longer needed, they are returned to a space on the prop table near where the last exit was made. The property people then return them to the storage areas, even before the performance is complete.

Items such as food, or loaded rifles, or other props that must be "practical" in a scene are set by the property staff in the same way, but are checked directly to the actor who will use them, and then collected at the ends of the scenes.

Most property masters conduct a check to note the condition and inventory of all properties every day or so. Actors have a way of changing them around, failing to report minor damage, and carrying them back to dressing rooms.

It is extremely important to the running of any production that all properties be present and in good condition at every performance. In this sense, the property staff outdoors is no different from any other property staff, except that the run of the play is longer than all but New York or the road. This means a stricter maintenance job.

COSTUMES

Many of the costumer's problems are similar to those of the property master in that research by the costume designer is absolutely necessary and includes both appearance and use. The wardrobe mistress is also going to have the problem of inventory from performance to performance and a constant struggle for maintenance and cleanliness during the hot summer with its rain sprinkles and bits of mud.

The authentic article of clothing is rarely useable as more than a model or pattern for making the costumes in the play, and a search for genuine articles is not worth the effort except for research.

The costume designer has the same problems of boldness and simplicity that the scene designer faces, with the additional problem of picking materials that are tough and weather resistant. They must also project the right appearance at a distance. Research is done not only for costume construction, but also for materials and dyes that are accurate.

Substitutions are often desirable for both budget and durability reasons, and CROSS AND SWORD costumes which called for much use of velvet are actually made with corduroy. The corduroy is tougher, does not fade as readily, and cannot be distinguished from velvet by even the closest member of the audience. Wash and wear fabrics are replacing wool.

Small details in the materials, or in the costume designs, simply wash out on the outdoor stage. The use of color, line, or design features must be clear and big. However, there is no rule against deliberate use of a small print material in order to gain an effect of texture for certain items.

Wigs and shoes, hats and coats, canes and kerchiefs, all must be visible contributors to the characterization. Montez King, who handles costumes for HORN IN THE WEST, Boone, N. C., clearly states that she aims designs and choice of materials at the middle of the auditorium.

Although research is extensive, color choices are often not historical in their intensity because of the necessity of having great color contrast on stage. For this reason, brighter colors than are historically accurate often appear, although the choice of color is itself correct. This is as true of indian war paint as it is of milady's ball gown.

Since the costumes will receive heavy wear, linings and secure seams are in order for the principle costumes and most of the ornate ones. All parts of the costumes must bear the character name, or the actor's name.

Dramas starting for the first time, or those with extensive replacement problems, may start costume construction before casting is completed. After consultation with the director as to the types being sought for the roles, the patterns are cut large and loosely basted. The actor's measurements are secured at contract signing, and the costumes brought nearer to completion. Final fitting and finishing details are left until the cast has arrived for rehearsals.

Since a cast of 100 may require several hundred costumes, it is simply not feasible to leave everything until the cast is at hand. Fortunately, the Shakespearean companies seem to be in better shape because of the lesser number of costumes required, but unfortunately the details of the individual design are more difficult, making costuming a major effort of their production preparations.

With cast members wearing costumes in summer heat, rain showers, and dust six days each week, the cleanliness of the costumes is no small problem. In some companies the washable items of the performer's costume are his responsibility, with major pieces and dry cleaning supervised by the costume staff.

The usual procedure is for washing and dry cleaning to be handled on a regular schedule by the costume staff, with special problems taken care of as they arise. Most companies have laundry and drying equipment backstage.

Most costume departments develop a certain number of substitute garments for emergency use, and regular checks are conducted for damage, loose buttons or hooks, and stains. Reporting repair work is the responsibility of the actor or dancer, but costume departments operate their own schedule of maintenance work.

The return of costumes to the dressing rooms or costume personnel is the responsibility of each actor, but costume staff members keep a constant check of backstage areas for items left around. In some places an actor who looses costume bits is fined on payday. In others he must replace the cost of the item. Most companies take the time to explain the problems and procedures at the beginning of the season to all members of the company.

With careful construction and proper care costumes, according to Irene Rains of THE LOST COLONY, dean of outdoor drama costume designers, can last for many years. However, most established companies, such as THE LOST COLONY, UNTO THESE HILLS, RAMONA, or THE BLACK HILLS PASSION PLAY, continue to design and make some new costumes each season, since bright new costumes add considerably to the vitality of the performers in principal roles.

LIGHTING

The usual procedure of using crosslighted pairs of spotlights placed at about a 45 degree angle above and to the sides of the target area as the basis of stage lighting is also common to outdoor theatre. Strip lighting and wing lighting are used to boost the illumination and to blend the spotlighted areas.

Lighting positions in the outdoor theatres are usually the footlights, winglights, backing lights in scenery, towers to the left and right of the audience, positions on towers or rain shelters behind the audience, and in larger theatres, direct angle light from positions between the actor and the audience.

With the spotlights the stage is broken into areas, depending either on scenery or the lack of it, for required control and focused intensity. Light strikes the areas from each side or directly in front, or all three, and the lighting designer attempts to bury unwanted shadows near the feet of the actors and dancers, and by high angle placement, keep these shadows from dancing across the scenery units.

The lighting designer will attempt to offer proper illumination for each scene, create proper angle highlights and shadows for projecting the performer's features and the shapes of the set as far as possible into the auditorium, cause time and place to change instantaneously, contribute to the emotional and physical environment, and assist in focusing the attention of the audience.

Spotlights and long-distance follow-spots are often used to highlight the point of focus, but are by no means general to the field.

The wide stage at Spearfish, S. D., is lighted by almost direct floodlighting, with many spotlights used to backlight or to build depth to specific scenery units. Lighting for the Delacorte Theatre in New York's Central Park is from many small spotlights with low individual efficiency.

Today's stages are lighted with a minimum of about 100,000 watts, and most could use 200,000 watts or more, according to the lighting technicians who use them.

Durability and flexibility of control circuit choice are definite controlboard requirements, while some newly developed lens and reflector systems offer the quartz-iodine lamps in inexpensive long-throw models to give today's lighting designers greater selectivity of placement than ever before.

All outdoor drama companies using the newly manufactured quartz-iodine lamps and lens systems reported a higher intensity, longer-throw distance, reduced instrument and lamp costs, reduced power costs for specific functions, and smaller target area. These reports covered instruments manufactured in 10-12" lens sizes.

Safety requires the use of three conductor grounded systems, and most operators reported twist-lock connectors as their first choices. There have been no reports of injury because of moisture or faulty grounding of the instruments of any manufacturer. Some shielding from weather is necessary for instruments when not in use, and a constant check for accurate focus is necessary because of wind and water impact.

Color mediums are usually water resistant and are replaced each week. High temperature changes make glass screens a risky investment, and regular gelatin melts in a good dew. Plastic screens are the usual answer.

The use of blacklight, smoke pots, lightning flashers, and special effects cannon are all popular and electrically controlled. A system of short metal 3" pipe, welded to some heavy metal bases and tapped for a sparkplug can toss a flash of black powder into the air with all the fury of an exploding shell. All it takes is an old auto magneto, a bit of wiring, and some care in blocking out the stage action.

The lighting control booth becomes the center of all such effects control, whether they are the appearance of ghosts under blacklight, or the battle of King's Mountain.

In most productions the lighting does not shut off from opening to intermission. The plays shift scenes by simply shifting the lighting from one stage, or area to another. Cues are often to music, or to visual action on stage, and the operator is placed where he can see and hear all action. His communication with the stage manager should be separate from necessary communication links with lighting instrument operators.

Aisle lights and backstage safety lights are as important here as in any theatre, but the lighting operators will have the added worry of lighting for parking lot lights, approach walks, and adjacent buildings which they cannot see. There is rarely a separate maintenance crew for these extra lights, and in most cases the master electrician for the play is also the master electrician for the amphitheatre.

Lighting design is still one of the most exciting tools in the hands of a theatre artist. but it is seemingly dependant upon the theatre architecture and upon the target materials supplied by the scene designer, whether they be natural or man made. He has two jobs. The first is to light the people, and the second is to create depth, time, temperature, and age in the scenery surrounding them.

SOUND

The sound technician's job in an amphitheatre situation is sometimes completely schizophrenic, with part of his work aimed at supplying animate and inanimate environmental sounds for the dramatic action, and part of his time being spent on boosting the projection of the spoken and sung words of the cast by electronic aids.

This sometimes requires two systems and two operators, and the two jobs are further complicated by the fact that most equipment for either job must be engineered specifically for the jobs at the particular location. Most standard equipment on the market will not be satisfactory in a given situation.

Most of the symphonic dramas and the epic dramas of the eastern part of the country play without the use of microphones. The Oregon Shakespeare Festival Theatre uses the natural voice, while microphones are needed at the Delacorte Theatre in New York. Until the past year, RAMONA played to 6,000 people per performance without electronic voice reinforcement. An addition of 600 seats in the auditorium finally changed the acoustics enough to require microphones for the weaker voices in the cast. Director Victor Jory, speaking from deep in the acting area with a clear conversational voice level can still be readily heard in the seating section. Microphones are used just to boost the audibility, not to supply it completely.

This seems to be the answer in most cases, as actors in THE BLACK HILLS PASSION PLAY have no microphones closer to them than fifteen or twenty feet, and the sound boost is not objectionable. Problems seem to arise when the microphone system is simply rigged from standard equipment without much experimentation. Where companies have gradually developed their systems on an individual basis over a period of years, the microphones are not a stumbling block to the dramatic illusion. In nearly every other situation they are impossible.

The impossibility is due to distortion of the actors' voices, wind, an inability to always know who is talking, the intrusion of unnecessary peripheral sound such as footfalls, artificial blocking and placement of action, imbalance between individual voices, time lag between the spoken voice and its electronic reinforcement, and similar problems.

The recently developed transistor microphone transmitter and receiver sets are limited to 12 channels, some of which may not be useable in a given location, and if used must be passed from actor to actor as the play progresses. The chance for error is great, and a special operator may well be needed to prevent voice accidents. These microphones are most often used in solo situations, or in conjunction with other types of microphones.

Such systems, with necessary individual engineering are likely to be expensive, and with the few exceptions noted, are not very practical for today's outdoor drama producer. They will in time probably be extremely important, but today they are rarely successful.

Two productions, the HILL CUMORAH PLAY and the CRAZY HORSE PAGEANT, both of which are designed with the slower pace of pageantry, have solved the vocal projection problem by putting the actors' voices on tape, with action of large casts pantomimed to the pace of the tapes. This is mainly useable when realism is either unnecessary or remote. Music may, or may not be placed on the voice tapes. Usually more than one tape machine will be required, and for short sound cues the new cartridge tape players are of great value.

The sound equipment for introducing the background sounds for the action of the play is not fully successful unless it offers not only a variety of opportunity to introduce sound, but a variety of locations on stage from which it can be heard at a given moment. In the outdoor productions, only the thrust stages can be exempted from this requirement.

The producers of the HILL CUMORAH PLAY and their sound engineer, Dick Welch, have developed their own low frequency speakers seven feet wide and nine feet long. High frequency sound comes from a set of commercial speakers. However, these sound speakers are set in groups, so that sound can be walked by the control operator from one side of the playing area to the other, or can simply engulf the audience from all sides. Extra sound effects can be fed in from cartridge tapes, and action anywhere on the tremendous playing space can be sound supported not just by volume, but by direction. Sound can, of course, come from more than one source at a time.

The Texas Panhandle Heritage Foundation's TEXAS has much the same flexibility in its system, though it is not so extensive.

Either of these two functions which fall to the sound man require extensive experimentation with specific equipment in the specific situation, since humidity, temperature, wind, foliage, and other items all tend to affect the acoustics.

Probably the greatest difficulty in rehearsals is the setting of volume levels and cues so that they ride into the scenes as something natural, rather than as mechanical insertions without life. It is essential that the sound operators, whether responsible for cues or volume levels, know both the script and the action perfectly. In all the amphitheatres provision has been made for the sound booth to offer a view of all action.

Backstage communication is rarely a direct problem of the sound operators, but they are occasionally responsible for the equipment, particularly if radio is used for either production or backstage communication. In most cases the house manager and the stage manager are responsible for keeping communication between elements of the production staff.

PROBLEMS IN TRAINING AND SUGGESTIONS FOR IMPROVEMENT

Education and Training
Suggested Improvements

EDUCATION AND TRAINING

A Review of Problems:

Except for the managers, all artistic staff members interviewed during this survey were asked about problems that came about because of gaps in training. They were also asked about methods to improve training, with no limits set as to where the training should take place.

With only an exception or two these staff artists aimed their barbs at the college and university dramatic arts and speech departments, even though they, themselves, more often than not earned a wintertime living within educational halls and were part of what they were criticizing. Often they felt frustrated in ever being able to work reasonable changes under the administrative climates of their home institutions.

The comments were not, however, based upon what they observed in college theatres. They spoke as theatre workers who needed certain talents and skills in their paid performers, but did not find these things in the individuals who came to work. Regardless of theatre educational background, or credits from other theatre areas, too many college drama products were not competent.

There seems to be general agreement on the fact that a fully skilled actor who is aware of the problems can quickly meet the demands of the outdoor stage. There also seems to be agreement that a trained dancer is effective as a performer under the conditions of outdoor production. Singers with a variety of experience seem effective. But success in one area of singing does not bring automatic effectiveness in the amphitheatre.

Most of the problems seem to be with actors, although some directors and choreographers approach outdoor drama with insufficient training.

The actor problems seem to center on weak and inefficient voices, lack of physical power and coordination, failure to develop full characterizations, and a lack of professional and personal discipline.

Apparently young dancers, in order to establish even a minimum technique, must accomplish their tasks more perfectly than young actors. Technicians are either taught on the job as a procedure, or they have sufficient training for the work to be done.

A few directors have felt most cast members in the outdoor dramas will always be students, or faculty members free for the summer, and this in itself is the reason for inept acting, strained voices, shouting, and a lack of individual accomplishment on characterizations. They fail, however, to note why acting fails and dance succeeds in building certain commitments from the young outdoor artist.

It would seem that something is being done in dance training, is partly being done in singing education, and is being almost missed in theatre and speech education.

What is Behind the Problems?:

1. A Lack of Concentration on the Actor's Tools, prior to concentration on the art and craft of acting techniques. In most educational situations, the apprentice's "learning by doing" at his master's side is a good workable practice. But unless the actor's voice, physical training, observation and research ability, and his variety of theatrical experience are developed, he will be a half-formed artist for far longer than necessary.

   Most school situations push the beginning actor into improvisations, short scenes, short and long plays, without giving more than lip service to developing his vocal power and control, or his general physical ability. We offer him fragments of drill when he needs campaign plans mapped out for his attack upon his unreadiness.

   Unfortunately, for all the trappings and equipment, much of today's formal theatre education is like the old fashioned elocution teachers who taught their students to give a speech, a dramatic reading, and a poem by the end of the year without teaching them how to give a second speech, or reading on their own, in the future.

There is, perhaps, an impatience on the part of students and teachers alike that forces a decision to "get on with acting" and to forego the extensive personal practice necessary for the actor to properly develop.

It is also possible that an emphasis on producing in small laboratory theatres has led to reduced emphasis on diction and voice power. And then perhaps it is due to lazy students, busy teachers, and rapid scheduling of courses and theatre laboratory work.

Few young actors practice enough to develop either power or control over their bodies and voices, and they do not handle props with assurance and accuracy.

2. A Lack of Variety in Their Theatrical Training. This lack of variety occurs in both observation and experience. It prevents the student from seeing more than a limited set of production standards. It also prevents his experiencing all types of performance situations. In order to adjust his facial expression, his stride, and his voice to the situations he will face as a performer, the beginner must be allowed to practice in all conceivable halls and seating arrangements.

   The inability to judge the magnitude of his own performance as it is taking place is a severe handicap to any actor.

   He should also have access to a variety of philosophy and opinion about performance, and this too comes from what he observes, and who he works with as he is training.

3. Incompleted Characterizations. A terrible evil of both our school and summer stock training situations would appear to be the lack of time to prepare a role adequately. A full development of characterization is demanded on the outdoor stage, as indeed it is in all theatre, but the lack of time for research and the lack of educational encouragement for the actor to steal the time from other things leaves most educational theatre acting boney and thin. The meat has not often been put on the skeleton.

The young actor, who does need variety in the types of roles he plays most often turns to the "play a week" activity of the average summer stock company, be it union or collegiate, and he is again caught with too little time in which to create the role.

The biggest possible aid to characterization, time to research it and then think about it, is denied the semi-trained actor at the very time he should be learning to get the most of the procedures. It is no wonder then so many of our young performers give lip service to "the method" without being really able to use it or any other technique besides imitation.

4. The Lack of Discipline and Concentration. The question of professional attitude toward theatre work is a troublesome one. Many theatre students being trained do not hold serious aspirations toward a professional acting career, because of discouragement at the limited employment opportunities in professional theatre and the obviously limited use of intensive acting preparation in a teaching situation.

There are few demands made upon this sometime actor in an academic theatre, other than that he attend rehearsals and learn his lines. If he has trouble with his characterization, the director will supply a good bit of that, too, as the director is probably the only one who has investigated the environment of the play past the point of script criticism. If his voice and physical ability were enough to get him the role, he may not be asked for any more than volunteer attempts at improvement.

With intensity of purpose toward creating a useable acting technique sadly lacking, and little expansion of performance ability demanded of the actor unless it is spoonfed, it is little wonder that the student actor, or his teacher, accomplish very much toward creating artistic self discipline unless it is notably ego-centered.

Actors are known to burn up their energies away from the play, and then be unable to play effectively for periods of time. Their commitment to teamwork is weak, and their demand that the artistic level continue to be improved as the play continues, give way to expanding their own parts, failing to sustain scenes in which they have minor parts, carelessness in handling props and costumes, and incorrect use of these items.

It is essential that the actor gain the "big picture" of the scenes and the play, and that he not always look for his own betterment without awarness of the structure of the scenes. His concern for the preservation of the values in the scene as written will insure the development of artistic discipline as his knowledge demands.

If staging a particular play in a particular place is not the purpose of the actor, then what is? Concentration makes the time and place plausible because of its proximity to excellence.

As one director put it, "How can anyone believe that young people think putting in the time is reason for success. Success is due to achievement! Have we really taught them otherwise?"

SUGGESTED IMPROVEMENTS

Vocal power is an essential tool for the actor, as are vocal control, skill and grace in motion, physical power for both males and females, practiced research ability, discipline, and the power of concentration.

Speech:

Vocal power comes with knowledge of voice formation and extensive planned drills for breathing, tonal quality, diction, change of pace, intelligent analysis, and a clear understanding on the part of the instructors that the voice of the actor reveals emotions of the character, rather than simply entering clear words in the record

Consultant Samuel Selden, who directed the original productions of THE LOST COLONY, THE STEPHEN FOSTER STORY, and HOME IS THE HUNTER, and who has headed two of the best known theatre departments and authored a number of general theatre instruction books says, "What is needed is not so much a greater amount of (voice) training as a more suitable form of training."

"One suspects," says Consultant Christian Moe, "that few theatre programs offer meaningful courses in voice production, stage speech, dialects, diction, and singing." He calls for drill training under supervision to make certain that the actor candidate understands and is making the desired progress.

One of the biggest factors in sharpening this actor tool is the awareness on the part of schools and students that making a speech and speaking on stage in a play are not the same thing. The splintering away of speech for the actor as a part of his "being on stage" is one reason for the lack of success of college and university speech courses.

Undoubtedly little progress can be made until speech for theatre is taught in a manner similar to individual singing training. This includes more than a technical approach. It must include an awareness of the use of the voice for ACTING, but always as a part of the individual who is training to ACT. Specialization for instruction is valid, but a high degree of specialization without a relationship to the rest of the actor tools, or to the goals the student seeks, is only compartmentalized confusion.

It is too idealistic to think that college, university, and professional schools dedicated at the present time to fragments of actor training are going to improve the speech situation much in the foreseeable future. Therefore, voice training on a continual basis in most outdoor drama companies can be supplied by hiring qualified vocal coaches to work with the cast members during the rehearsals and performances. Those few companies who have done this admit effective results at least ameliorating the problem. This is a step that can be readily taken now, although the full solution rests with improved training and new technological advances for voice reinforcement.

Effective voice control means instruction and practice, but it also means the observation of actors who have this control, change of pace, and power. The opportunity to see professionals in action is an important and often overlooked part of actor development that is usually left up to the actor himself. All schools training actors should make observations of professional theatre in more than one location an essential part of their training programs.

Physical Motion:

Physical power and control of motion are essential to the actor, but many of the present methods of acheiving this, pantomime, fencing, dancing, emphasize the control more than the full development of power as well.

In addition to the standard methods, outdoor directors would like to see gymnastics and general sports, particularly those requiring muscular teamwork with body contact added.

By the time the student begins to specialize in drama, these are normally behind him, but an extension of physical power skills is often essential to the development of outdoor characterizations. Dr. Selden pointed out, "Those dramatic figures who inhabit the settings appropriate to outdoor stages look as if they belong where they are only when they stand straight, look out in front with positive purpose, and swing their legs from their hips as they walk."

Nobody negates the necessity for precision in motion, but they ask that the actor be trained to make the precision meaningful as dramatic communication on their large stages.

Most outdoor drama companies already have dance or physical training programs at the present time.

Research Ability:

According to playwrights Robert McDowell, Paul Green, Jan Hartman, and Richard Stockton, one of the most frustrating experiences an author can have is to see the environmental quality carefully written to surround the dramatic action of a scene crumble to bits because either a director or an actor failed to understand and make proper use of an important historical property piece. The only thing worse is to see an actor imported from another part of the country make incorrect use of an environmental property with which most of the audience are readily familiar.

It is absolutely necessary that thorough research on the living habits of the historical characters be conducted and understood by staff and cast alike. A number of productions past and present have been hurt because the director added a bit of business as necessary cover for this or that without researching implements, methods of use, or habits.

Actors must be given excercises that make Stanislavski more than a word. The ability to play total environment depends on research, and upon the understanding that makes the responses of the character in the play individual rather than cliche.

Discipline:

It seems amazing that such an element of artistic development as discipline to the job has failed to manifest itself in the student and recent graduate in theatre arts, but academic discipline and artistic discipline are not identical.

The need, as expressed by numbers of staff members, is for a bolder demand for excellence on the part of the college director. He is asked to fight the administrative battles, if necessary, to make certain that concentration for excellence is possible in the school situation.

He is also asked to increase the variety of professional theatre practice available for observation at close hand. The student should have the opportunity to observe rehearsals and performances (not necessarily to act in them, at least not in early stages of his training).

Some ideas for overcoming the present shortcomings include:

1. A qualified professional actor employed as a guest artist for each production.

2. A resident professional company performing in campus facilities for a portion of the year, operating in conjunction with the college theatre program. In a metropolitan area this might be possible with a commercial resident professional company.

3. A resident repertory company composed of graduate students selected by the theatre program and performing locally and on tours.

4. Two plays per semester produced in repertory, alternating every other weekend, and played by completely separate casts.

Such enriched programs, when properly conceived, can offer the student actor such advantages as: increased concentration, examples of professional work, experience of an extended run, subsidy for actors in a transitional stage, examples of high standard productions not possible in the old system of college production, work with and observation of professional viewpoints.

Dancers and Singers:

Most of the singers with adequate voice training will not have had enough variety of experience with dramatic productions, and it is almost a certainty that they will be lacking the experience of singing in vastly different locales.

Their problems in outdoor drama tend to be those of the untrained actor, plus a necessity for adjustment to such a big space they can barely hear themselves.

The high concentration required by most college music programs leaves little time for practice at much more than an occassional musical comedy, or perhaps an opera. A greater emphasis on variety of experience would be welcome in most music departments.

Dancers who have waited until their college years to begin dancing most often move into "modern" dance without any advance ballet training.

All choreographers indicate that dancers are more effective, with a greater range of accomplishment useable to the outdoor dramas, if they have a base in ballet. They suggest that the classical dance form be studied in advance of the modern.

For best results, dance should be taught in dance programs, rather than being sandwiched into physical education departments, and both ballet and interpretive dance should be available.

General:

Courses in the practice (different from the appreciation or history) of the other performing arts should be included in the performer's training. Related courses in music, painting, and sculpture practice are important in helping him understand the relationship of the parts of a dramatic production.

It is also true that behavorial psychology specially designed for the performer, national and world history with emphasis on the sociology and biography, and philosophy are of great importance to the performer of outdoor historical drama.

APPENDICES

Sample Articles of Incorporation
and By-laws
List of Interviews

APPENDIX
S
A
M
P
L
E

ARTICLES OF INCORPORATION AND BY-LAWS

Permission has been granted by Elizabeth Trotman, President of Salem Drama, Inc., Winston-Salem, N.C., for duplication of papers regarding non-profit incorporation by the producers of TILL THE DAYBREAK by Richard Stockton.

These papers are on the following pages.

The actual structure and wording which frames the legal organization of a producing group is dependent on both the state law of the particular state and the Federal laws and regulations, including the rulings of the Internal Revenue Service.

A number of previously produced outdoor drama projects have rushed into being without an accurate understanding of the then current requirements and limits as non-profit corporations of an educational and cultural nature, and planning groups are advised to consult with the Internal Revenue Service BEFORE incorporation, rather than having to make corrections to charters at a later date.

SAMPLE

Articles of Incorporation
of
Salem Drama, Inc.

This certifies that the undersigned do hereby organize a corporation under the Non-Profit Corporation Act of the State of North Carolina and to that end, do hereby set forth:

I.

The name of the corporation is SALEM DRAMA, INC.

II.

The period of duration of the corporation shall be perpetual.

III.

The purposes for which the corporation is organized are:

> To operate exclusively for charitable, educational, religious and scientific purposes as referred to in Sections 501 (c) (3) and 170 (c) (2) of the Internal Revenue Code of 1954 (or the corresponding provisions of any future United States Internal Revenue Law), herein generally called "exempt purposes," including, but not restricted to, the following more specific purposes but only to the extent that they are within the scope of such exempt purposes:
>
> (1) To produce an educational outdoor drama or pageant in observance of the two-hundredth (200th) anniversary of the City of Winston-Salem.
>
> (2) To provide public enlightenment and education in matters important to the history of the Moravians in North Carolina and the founding of Salem.

Provided, However, that any references herein to any provision of the Internal Revenue Code of 1954 (herein called the "Code") shall be deemed to mean such provision as now or hereafter existing, amended, suplemented, or superseded, as the case may be.

PROVIDED, FURTHER, that in all events and under all circumstances, and notwithstanding merger, consolidation, reorganization, termination, dissolution, or winding up of this corporation, voluntary or involuntary or by operation of law, the following provisions shall apply:

1. This corporation shall not have or exercise any power or authority either expressly, by interpretation or by operation of law, nor shall it directly or indirectly engage in any activity that would prevent this corporation from qualifying (and continuing to qualify) as a corporation described in section 501 (c) (3) of the Code contributions to which are deductible on federal income tax purposes.

2. No substantial part of the activities of this corporation shall consist of carrying on propaganda, or otherwise attempting, to influence legislation; nor shall it in any manner or to any extent participate in, or intervene in (including the publishing or distributing of statements), any political campaign on behalf of any candidate for public office; nor shall it engage in any activities that are unlawful under the laws of the United States of America, or the State of North Carolina, or any other jurisdiction where such activities are carried on; nor shall it engage in any transaction defined at the time as "prohibited" under section 503 or the Code.

3. This corporation shall never be operated for the primary purpose of carrying on a trade or business for profit. Neither the whole, nor any part or portion, of the assets or net earnings of this corporation shall be used, nor shall this corporation ever be organized or operated, for purposes that are not exclusively religious, charitable, scientific, literary, or educational within the meaning of section 501 (c) (3) of the Code.

4. No compensation or payment shall ever be paid or made to any member, officer, directory, trustee, creator, or organizer of this corporation, or substantial contributor to it, except as a reasonable allowance for actual expenditures or services actually made or rendered to or for this corporation; and neither the whole nor any part or portion of the assets or net earning, current or accumulated, of this corporation shall ever be distributed to or divided among any such person; provided, further, that neither the whole nor any part or portion of such assets or net earnings shall ever be used for, accrue to, or inure to the benefit of any member or private individual within the meaning of section 501 (c) (3) of the Code.

IV.

The corporation shall have no members.

V.

The corporation shall have a Board of Directors of not less than three nor more than eleven individuals. The members of the Board of Directors shall be selected in such manner and for such term and in such number as shall from time to time be provided for in the by-laws of the corporation.

VI.

The initial registered office of the corporation shall be ________________________________ and the initial registered agent at such address shall be ______________.

VII.

The number of persons constituting the initial board of directors of the corporation shall be six, and the persons who are to serve as the initial board of directors, together with their address are as follows:

Names	Addresses

VIII.

The names and addresses of all of the incorporators are:

Names	Addresses

IN WITNESS WHEREOF, the incorporators have hereunto set their hands and seals, this ___ day of __________.

Names of Incorporators

SAMPLE

BY-LAWS
of
SALEM DRAMA, INC.

ARTICLE I

Offices

Section 1. Principal and Registered Office. The principal and registered office of the corporation shall be located at_______________________________.

Section 2. Other Offices. The corporation may have offices at such other places, either within or without the State of North Carolina, as the Board of Directors may from time to time determine.

ARTICLE II.

Board of Directors

Section 1. General Powers. The affairs of the corporation shall be managed by the Board of Directors except as otherwise provided by law, by the charter of this corporation, or by these by-laws.

Section 2. Number and Qualification. The number of directors of the corporation shall be not less than three and not more than eleven. Directors need not be residents of the State of North Carolina.

Section 3. Election of Directors. Directors shall be elected at any annual or special meeting of the Board of Directors by a vote of a majority of the directors at the time in office. The election of directors shall be a part of the order of business of each annual meeting of the Board of Directors. Each director elected shall hold office until the next annual meeting of the Board of Directors and until his successor is elected and qualifies.

Section 4. Removal. Directors may be removed from office with or without cause by a vote of a majority of the directors at the time in office. If any director is so removed, a successor may be elected at the same meeting.

Section 5. Vacancies. A vacancy occurring in the Board of Directors may be filled by a majority of the remaining directors, though less than a quorum.

ARTICLE III.

Meetings of Directors

Section 1. Annual Meeting. The annual meeting of the Board of Directors shall be held at 11 a.m. on the first (1st) Monday in February of each year, if not a legal holiday, and if on a legal holiday on the next day, for the purpose of electing directors and officers of the corporation and for the transaction of such other business as may be properly brought before the meeting. If the annual meeting shall not be held on the day designated by these by-laws, a substitute annual meeting may be called in accordance with Section 2 of this Article III, and a meeting so called shall be designated and treated for all purposes as the annual meeting.

Section 2. Special Meetings. Special meetings of the Board of Directors may be called by or at the request of the President or any two directors.

Section 3. Place of Meetings. The annual or any special meeting of the Board of Directors may be held at the principal office of the corporation in this State or at such other place, either within or without the State of North Carolina, as shall be designated in the notice of the meeting or in a waiver of notice of the meeting signed by all of the directors then in office.

Section 4. Notice of Meetings. The Secretary shall give notice of each annual meeting of the Board of Directors by mailing such notice to each director at least ten days before the meeting. The President or other person or persons calling a special meeting of the Board of Directors shall give notice thereof (or cause the Secretary to give notice) by mailing such notice to each director at least five days before the meeting. Unless otherwise indicated in the notice thereof, any and all business may be transacted at a meeting of the Board of Directors. Attendance by a director at a meeting shall constitute a waiver of notice of such meeting, except where a director attends for the express purpose of objecting to the transaction of any business because the meeting is not lawfully called.

Section 5. Quorum. A majority of the directors in office (but in no event less than one-third of the number of directors provided for in the by-laws) shall constitute a quorum for the transaction of any business at any meeting of the Board of Directors.

Section 6. Manner of Acting. Except as otherwise provided in these by-laws, or by law, the act of the majority of the directors present at a meeting at which a quorum is present shall be the act of the Board of Directors.

Section 7. Action without Meeting. Any action which may be taken at a meeting of the Board of Directors, or of a committee of directors, may be taken without a meeting if a consent in writing, setting forth the actions so taken, shall be signed by all of the directors entitled to vote with respect to the subject matter thereof, or all of the members of such committee, as the case may be. Such consent shall have the same force and effect as a unanimous vote of the Board of Directors or of such a committee, as the case may be, taken at a regularly called and held meeting of the directors or of the committee.

ARTICLE IV.

Officers.

Section 1. Titles. The officers of the corporation shall be a President, a Vice-President, a Secretary and a Treasurer. The Board of Directors may also elect a Chairman of the Board, one or more additional Vice-Presidents (who may be given a special designation such as Executive Vice-President, first vice-president or the like), one or more Assistant Secretaries and one or more Assistant Treasurers, and such other officers as it shall deem necessary. Except as otherwise specifically provided in these by-laws, such additional officers shall have such authority and perform such duties as from time to time may be prescribed by the Board of Directors. Any two or more offices may be held by the same person, except the offices of President and Secretary.

Section 2. Election and Term. The officers of the corporation shall be elected by the Board of Directors, at the annual meeting. Each officer shall hold office until the next annual meeting and until his successor is elected and qualifies.

Section 3. Removal. Any officer or agent elected or appointed by the Board of Directors may be removed by the Board when in the judgment of the Board the best interest of this corporation will be served thereby; but such removal shall be without prejudice to the contract rights, if any, of the individual so removed.

. . .

Section 4. Vacancies. Vacancies among the officers of the corporation may be filled by vote of a majority of the whole Board at any annual or special meeting of the Board.

Section 5. President. The President shall be the chief executive officer of the corporation and, subject to the control of the Board of Directors, shall supervise and control the management of the corporation in accordance with these by-laws. In default of a Chairman of the Board of Directors, the President shall, when present, preside at all meetings of the Board of Directors. He shall sign, with any other proper officer, instruments which may be lawfully executed on behalf of the corporation, except where required or permitted by law to be otherwise signed and executed, and except where the signing and execution thereof shall be delegated by the Board of Directors to some other officer or agent. In general, he shall perform all duties incident to the office of President and such other duties as may be prescribed by the Board of Directors from time to time.

Section 6. Vice-Presidents. The Vice-Presidents shall exercise the powers of the President during that officer's absence or inability to act. Any action taken by a Vice-President in the performance of the duties of the President shall be conclusive evidence of the absence or inability to act of the President at the time such action was taken. The Vice-Presidents shall have such other powers and perform such other duties as may be assigned to them by the Board of Directors.

Section 7. Treasurer. The Treasurer shall have custody of all funds and securities belonging to the corporation and shall receive, deposit or disburse the same under the direction of the Board of Directors; provided, that the Board may appoint a custodian or depository for any such funds or securities, and provide upon whose signature or authority such funds may be disbursed or transferred.

Section 8. Assistant Treasurers. Each Assistant Treasurer shall have such powers and perform such duties as may be assigned to him by the Board of Directors and the Assistant Treasurers shall exercise the powers of the Treasurer during that officer's absence or inability to act.

Section 9. Secretary. The Secretary shall keep accurate records of the acts and proceedings of all meetings of the Board of Directors. He shall give all notices required by law and by these by-laws. He shall have general charge

3

of the corporate books and records and of the corporate seal, and he shall affix the corporate seal to any lawfully executed instrument requiring it. He shall sign such instruments as may require his signature and, in general, shall perform all duties incident to the office of Secretary and such other duties as may be assigned to him from time to time by the President or by the Board of Directors.

Section 10. Assistant Secretaries. Each Assistant Secretary shall have such powers and perform such duties as may be assigned to him by the Board of Directors, and the Assistant Secretaries shall exercise the powers of the Secretary during that officer's absence or inability to act.

ARTICLE V.

Committees

Section 1. Committees. The corporation may have such committees, including standing committees, as may be determined by the Board of Directors. Each such committee shall have and may exercise such authorities as may be delegated to the committee by the Board, including, to the extent provided by resolution of the Board, authorities of the Board of Directors in the management of the corporation.

Section 2. Election and Composition of Committees. The membership of any committee of the corporation shall be designated by vote of at least a majority of the directors then in office. Any such committee which may exercise any of the authority of the Board of Directors in the management of the corporation shall be composed solely of two or more directors. Any such committee which may not exercise authority of the Board in the management of the corporation may be composed of such individuals as the Board may determine. Each member of each committee of the corporation shall serve at the pleasure of the Board of Directors.

ARTICLE VI.

General Provisions

Section 1. Seal. The seal of the corporation shall be in the form appearing on the margin of this page.

Section 2. Waiver of Notice. Whenever any notice is required to be given to any director or other person under the provisions of these by-laws, the charter of the corporation or by applicable law, a waiver thereof in writing, signed by the person or persons entitled to such notice, whether before or after the time stated therein, shall be equivalent to the giving of such notice.

Section 3. Checks. All checks, drafts, or orders for the payment of money shall be signed by such officer or officers or other individuals as the Board of Directors may from time to time designate.

Section 4. Bond. The Board of Directors may by resolution require any or all officers, agents or employees of the corporation to give bond to the corporation, with sufficient sureties, conditioned on the faithful performance of the duties of their respective offices or positions, and to comply with such other conditions as may from time to time by required by the Board.

Section 5. Fiscal Year. The fiscal year of the corporation shall be the calendar year.

Section 6. Amendments. These by-laws may be amended or repealed and new by-laws be adopted by the affirmative vote of a majority of the entire Board of Directors at any annual or special meeting of the Board; provided that notice of the proposed action shall have been included in the notice of the meeting or shall have been waived as provided in these by-laws.

APPENDIX B

Information in this report was made possible through personal interviews, materials, and records supplied by the following individuals and their companies, during an on-the-spot survey between May 1, 1966 and July 1, 1967.

Mr. Orlin Corey, Producer/Director Mr. Preston Slusher, Gen. Mgr.	THE BOOK OF JOB Pineville, Ky.
Mr. Josef Meier, Producer/Director Mr. Harold Rogers, Gen. Mgr.	THE BLACK HILLS PASSION PLAY Spearfish, S. D.
Mr. Roger Sherman, Gen. Mgr. Mr. Howard Scammon, Director Mr. F. D. Gossage, Asst. Mgr. Mr. Robert Andrews, Stage Mgr. Mr. Al Haak, Scene Tech. Dir Miss Melba James, Asst. Chor. Mrs. Bruce Johnson, Property Master	THE COMMON GLORY Williamsburg, Va.
Mr. Thomas Rahner, Gen. Mgr. Mr. L. L. Zimmerman, Dir. Mr. David Petersen, Stage Mgr. Mr. Ron Jerit, Designer Mr. Elwood Keister, Music Director Mr. Frank Rey, Choreographer Miss Gudrun Hall, Wardrobe	CROSS AND SWORD St. Augustine, Fla.
Dr. R. Holmes Johnson, Chairman Mr. Frank Brink, Director	CRY OF THE WILD RAM Kodiak, Alaska
Mr. Ewel Cornet, Director Mr. David Weiss, Designer Mr. Norman Fagan, Manager	HONEY IN THE ROCK Beckly, W. Va.
Mr. Herman Wilcox, Gen. Mgr. Mr. Gene Wilson, Director Mr. Ward Haarbauer, Stage Mgr. Mr. Bill Williams, Chor. Mrs. Monte King, Costumer Mr. Hagan King, Tech. Dir. Mr. John Burchette, Music Dir. Mr. Charles Whitman, Lighting Designer	HORN IN THE WEST Boone, N. C.

Mr. Don Koeneke, Director	THE CRAZY HORSE PAGEANT Hot Springs, S. D.
Mr. John Crockett, Jr., Mgr./Dir. Mr. Earl Wynn, Asst. Dir. Mr. Verl Pennington, Music Dir. Mr. George Elmer, Stage Man.	THE LEGEND OF DANIEL BOONE Harrodsburg, Ky.
Mr. Joe Layton, Director Mr. John Fox, Gen. Manager Mr. Gordon Clark, Actor Mrs. Pat Gilbreath, Actor Mrs. Irene Rains, Costumer Miss Sara Bleick, Stage Manager Mr. Michael Penta, Choreographer	THE LOST COLONY Manteo, N. C.
Mr. Angus Bowmer, Managing Director Mr. Bill Patton, Gen. Mgr. Mr. Richard Risso, Director Mr. Gary Turner, Director Mr. Hugh Evans, Director Mr. Nagel Jackson, Director	OREGON SHAKESPEARE FESTIVAL Ashland, Oregon
Dr. Harold Hansen, Director Mr. Dick Welch, Sound Mr. Charles Henson, Tech. Dir.	THE MORMON PLAY: A Witness for Christ Hill Cumorah, N. Y.
Mr. Christian Moe, Director Mr. Z. J. Hymel, Stage Mgr. Miss Evonne Westbrook, Costumer Mr. Ron Travis, Lighting Designer Mr. John Callahan, Sound	LINCOLN FESTIVAL New Salem State Park Petersburg, Ill.
Mr. Victor Jory, Director Mr. Willard Councilman, Gen. Mgr.	RAMONA The Ramona Bowl Hemet, California
Mr. David Black, Mgr. Mr. Andrew Mihok, Production Coordinator	NEW YORK SHAKESPEARE FESTIVAL New York, New York
Mr. James Byrd, Director Mr. Bert Ballard, Gen. Mgr. Mrs. Willis Beckett, Music Director	THE STEPHEN FOSTER STORY Bardstown, Ky.
Mr. Raymond Raillard, Gen. Mgr. Mr. William Moore, Director	TEXAS Canyon, Texas

Mrs. Margaret Moore, Asst. Director Mr. Erin Wertenburger, Designer Mr. Wilson Evans, Stage Manager Mr. Wesley Schultz, Lights Mr. John Hatchel, Sound	(TEXAS)
Mr. Jay Willoughby, Gen. Mgr. Mr. Joe Hamer, Director Mr. Sam Greene, Actor	TILL THE DAY BREAK Winston-Salem, N. C.
Mrs. Creed Kelly, Producer Mr. Bill Botts, Designer	TRAIL OF THE LONESOME PINE Big Stone Gap, Virginia
Mr. Harry Davis, Director Mr. Foster Fitz-Simons, Choreographer and Asst. Director Mr. George McKenney, Tech. Director Mr. Carol White, General Manager	UNTO THESE HILLS Cherokee, N. C.

Authors who gave us their impressions and advice included:

Frank Brink Alaska Methodist University Anchorage, Alaska	CRY OF THE WILD RAM
Jan Hartman New York, New York	THE LEGEND OF DANIEL BOONE
Paul Green Chapel Hill, N. C.	THE LOST COLONY, TEXAS, and other plays
Robert Emmett McDowell Louisville, Ky.	HOME IS THE HUNTER
Richard Stockton New York, New York	TILL THE DAY BREAK

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